THE

THEORY OF ELOCUTION:

TO WHICH ARE NOW ADDED,

PRACTICAL AIDS

FOR

READING THE LITURGY.

By B. H. SMART,

AUTHOR OF THE PRACTICE OF ELOCUTION, GRAMMAR OF PRONUNCIATION, PRACTICAL LOGIC, ETC.

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PREFACE,

TO THE WORK AS PUBLISHED IN 1820.

At the commencement of the year 1810, I published my Practical Grammar of English Pronunciation, in the Preface to which, I stated my intention of continuing my plan at some future time, by taking into consideration the higher requisites of Delivery. "*Young in life, though not new to the business of instruction,*" I expected "*to add some improvement to the method by which Elocution is taught.*" In the following work I have done my best to fulfil my promise; but they who are aware how little leisure is afforded to a man dependent on a profession of which the labours must be personal, will not wonder, that an intention formed ten years ago, has been executed in four weeks, determinately snatched, for the purpose, from other avocations.

I am willing to flatter myself, however,

that something has been gained by delay. Had I published my *Theory of Elocution* such as it existed in my mind only three years ago, it would have been very different from the one which I now give to the Public. The truth is, I felt there was something deficient in all the Theories to which the practice of Elocution is referred.—I felt there was a principle by which every speaker is guided, which had never yet been explained; and as I could not explain it myself, I forbore to add to the mass of publications on the subject already in existence. I *think* I have now discovered that principle; I think that, following the steps of Mr. Walker with less ability but more good fortune, I can furnish a general clue to those intricacies of pronunciation, for which indeed he has given rules founded on theoretical views that apply to a certain extent, but which seem to want the support of a system. And I conceive it to be no mean proof of the soundness of my system, that in every the most minute instance, it embraces the same results; that what he considers the best mode of pronouncing such and such sentences, I have

universally found to agree best with those more general principles with which I have started; and that, even in the explanations he has given, we agree as nearly as two persons can agree, whose views of the nature of language are different. This agreement will more plainly appear, by comparing the following with an ingenious work on the same subject lately published: for it so happens, that wherever the Author of that work has deviated from Mr. Walker (which he has done in some material points), he has deviated from what my inquiries have taught me to consider the true principles of the *Philosophy of Elocution*. I have the pleasure of being acquainted with the Author, and I am sure he will pardon me for stating this dissent:—our Treatises are before the Public, and it must be his wish, as well as mine, to invite comparison, where any difference exists.

I am to observe, in conclusion, that throughout the work, I have, in the text, avoided all controversy and all incidental remark, and have laid down the principles as scientific facts, that require no other support than to be properly stated. What-

ever objections I have felt necessary to be made to contrary doctrines, whatever is incidental, or merely serves to prevent the text from being misunderstood, I have thrown into notes, which the reader will, of course, neglect, where he finds the text satisfactory.

September 1st, 1819.

ADVERTISEMENT.

The following pages, as far as the Appendix, were first published as an Introduction to a Volume of Exercises called The *Practice of Elocution;* but the explanatory matter added to the second edition of the *Practice* having fitted it to stand alone, the *Theory*, with accessions for the purpose, is now offered as an Introduction to Reading the Liturgy. Thus adapted I am bound to acknowledge the seniority of a similar work—the treatise alluded to in the foregoing preface under the name of The *Philosophy of Elocution*, which is likewise *elucidated and exemplified by Readings of the Liturgy of the Church.* My reason for publishing a work, so entirely resembling in plan, will appear by comparing my accentuation of the Liturgy with Mr. Wright's. On this important point I regret to say we com-

pletely differ. I do not at all admit the propriety of his deviations from Mr. Walker's principles, and am unable to conceive how a sentence can be harmoniously pronounced, without that varied alternation of the two accents which Mr. Wright condemns: —I am clearly of opinion that each accent is frequently used merely as a preparation for following accents, and therefore that the downward accent often occurs while the sense is incomplete. To employ only upward accents during any long succession of words, however dependent, would, in my opinion, be to imitate the Scotch accent; at least I am sure it finds no pattern in the manner of speaking prevalent among the well-educated in London. Lastly, I see no reason for a rule to terminate sentences of supplication, *merely on that account*, with an upward accent. Differing from Mr. Wright on these points, I could not put his book into the hands of my clerical pupils, and have therefore prepared for them one which agrees with my own practice.

That I may not, however, seem to speak too positively of Mr. Wright's mode of

accenting the Liturgy, I acknowledge that a proper judgment cannot be formed without hearing the author read it himself according to his own marks. This is a salvo, the benefit of which I expect to share in common with him. I know that my accents, as well as his, may be caricatured and made ridiculous; and that the downward accents which occur among my marks while the sense is continuing, will perplex the construction if pronounced like those that signify completion of meaning. He, of course, *mutatis mutandis*, will put forward a correspondent plea.

50, Connaught Terrace,
January 1st, 1826.

CONTENTS.

Page

INTRODUCTION 1
Divisions of the Subject ..... ib.
Nature of Instituted Language 4

CHAPTER I. MECHANICAL READING, OR PRONUNCIATION.

Section 1. Pronunciation and its Objects explained 25
2. Nature and Classification of Vowels and Consonants 28
3. The Vowels of the English Language 34
4. The Consonants of the English Language... 38
5. Usage the Rule for pronouncing Words 40
6. Interjunction of Words 46
7. The Accents or Notes of the speaking Voice 48
8. Variable Number of Accents in a Sentence 54
9. Rhythmus 58
10. Mechanical Structure of English Verse..... 60
11. Rhythmus of Ballad Poetry 71

CHAPTER II. SIGNIFICANT READING, OR READING PROPERLY SO CALLED.

Section 1. False Habits of Reading 73
2. Suspensive, Conclusive, Conjunctive, Disjunctive, and Harmonic Inflections, and Continuative Tone 79
3. Pauses 97
4. Parenthesis 99
5. Extra-suspensive and Extra-conclusive Inflections, and Pronominal Pronunciation... 100

CHAPTER III. IMPASSIONED READING, OR SPEAKING.

Page

Section 1. Effects which the Necessity of employing Artificial Language produces on the State or Temper of the Mind in speaking 121
2. Correspondence of those Effects with the Signs of natural Expression without 125
3. Cases in which the natural Signs of Expression do not correspond with the artificial... 128
4. The Narrative Manner of Speaking..... 130
5. The Argumentative Manner of Speaking... 135
6. The Meditative Manner of Speaking 138
7. Effects produced on the Speaker's Manner of Delivery, by the nature of the Composition, and by the Relation in which he stands to his Audience..... 139
8. The Vehement Manner 141
9. The Plaintive Manner 143
10. The Gay and Lively Manner..... 144
11. The Gloomy and Solemn Manner..... ib.

CHAPTER IV. DRAMATIC READING, OR ACTING.

The Difference between Speaking and Acting 146

APPENDIX: CONTAINING PRACTICAL AIDS FOR READING THE LITURGY.

Section 1. The Kind of Reading proper for the Liturgy 149
2. Pronunciation of Words occurring in the Liturgy..... 150
3. Explanation of the Marks adopted from page 165 to the end of the Volume 154
4. Remarks on some of the Readings hereafter pointed out 156
7. The Chief Parts of the Liturgy with Marks to elucidate the Delivery 165

THE

THEORY OF ELOCUTION.

Introduction.

DIVISIONS OF THE SUBJECT.

Exercise for improvement in the art of Oral Delivery can scarcely be conducted with advantage, but by having recourse to written language; and instruction in Elocution, (as modern usage employs the term,) is therefore the same with instruction in Reading.

But the art of Reading aloud varies considerably in manner, according to the office which the Reader proposes to fulfil:—the Requisites which it demands necessarily vary with the same circumstance.

A mere repetition of the words of written discourse in connected succession, when the sense is not in question, as in a sentence quoted merely to exemplify the component sounds, or when the diction is purposely too explicit and too formal to require any illustration from the manner of the Reader, as in a law document—demands little more than that the words shall be rightly sounded, distinctly articulated, and smoothly in-

terjoined. This mode of Reading may be called MECHANICAL.

A repetition of written discourse, with the intention of discriminating and enforcing the sense, but without that earnestness, or warmth, or passion, which would imply that the Reader is pronouncing his own sentiments—demands that the relation of the several parts of sentences to each other, and the oblique or referential meaning which some sentences are intended to convey, shall be signified by appropriate inflections of the voice. This is SIGNIFICANT READING, OR READING, STRICTLY SO CALLED.

A repetition of written discourse, with the intention of making it a perfect imitation of good speaking—demands that the tone, the gesture, and the look of the Reader, shall exactly correspond with the subject and the supposed occasion. This may be called IMPASSIONED READING, OR SPEAKING.

Lastly, a repetition of written discourse undertaken in an assumed character, if the character so assumed is supposed, either from age, or sex, or peculiar habits, to differ in manner of speaking from that which is natural to the Reader—demands the mimickry of that peculiar manner. When characters are thus discriminated, the mode of Reading may be called DRAMATIC.

Such are the natural divisions of the art of Reading, and the divisions of the following work will correspond with them. The requisites of mechanical Reading may all be comprehended under the term *Pronunciation*, which will accordingly form the subject of chapter the first. The second and third chapters will respectively treat of *Reading*, (properly so called,) and *Speaking;* and the fourth chapter will be a brief explanation of the difference between Speaking and *Acting*.

The propriety and the utility of this division will be the more sensibly felt when it is considered, that no one can become perfect in any of the higher kinds of reading, who is not previously in full possession of all the requisites belonging to the lower:—a person, for instance, will inflect his voice to very little purpose in trying to read significantly, if his articulation be mumbling, vague, and indistinct; and he will in vain endeavour to do justice to his subject by appearing to be moved by what he utters, if he fails to mark the *sense* while he is expressing the *passion*. As to dramatic Reading, it will probably seldom form an object of the Student's acquirement, the peculiar talent which it demands not being necessary in any of the branches of public Speaking, except that of the Stage; and not even in that, while the Speaker attempts

no other character than such as his own style of delivery will enable him to support.

But before entering on the subject in any of the details here mentioned, it seems proper to premise a short inquiry into the nature of artificial or instituted language; for as this is the subject to which all the rules of Elocution are to be applied, any wrong conceptions of it must materially obstruct the just understanding of the general principles which are to be developed, and on which the rules depend.

NATURE OF INSTITUTED LANGUAGE.

It may not, perhaps, be any where formally stated, yet the common opinion of language seems to be, that every separate word is the sign of a different idea, and that the progress and order of our words in speaking, represents a similar progression and order in our thoughts. But the greater part of words of which language is composed, are general terms, and the human mind is capable of conceiving only particulars: such terms, individually, cannot therefore correspond with our ideas. Let us take, for an example, the following portion of a sentence,—*The cathedral church that stands in the midst of our city:*—

we may conceive the object designated by the whole sentence; we may conceive the circumstances which serve to point it out; that object and those circumstances are particular: but let the words be taken individually;—what can the word *the* suggest? what can the word *cathedral* suggest, if not some particular cathedral, real or imaginary, that is to say, a cathedral of some one size and form? but the word in an unqualified or unconnected state is general, and stands for a cathedral of any size and form. The same kind of remarks will extend to all the other words in the sentence. Now if none but words which designate particular things can correspond with ideas, while nearly all the words we employ in speech are of a general character, it must appear that the process of putting our thoughts into words, is not a process in which every separate word is the symbol of an idea, but a process in which a number of signs are put together, each having a certain *value*, and capable, in their *collective* capacity, of conveying the sentiment or recognition of the mind. Hence it is that we are able to convey the same sentiment, or to signify the same thing in so many different ways; for though, in two sentences, each sign separately may have a different value, yet their whole amount may be the same.

The truth of this account will best appear by imagining how the different kinds of words employed in language must have originated, taking care to keep clear of the errors which have misled some early inquirers on the subject. "The invention of the simplest nouns adjective," says Adam Smith, in his Considerations concerning the First Formation of Languages, "must have required more metaphysics than we are apt to be aware of." Nothing, however, can be more simple. A certain fruit is called a *chesnut:* a certain animal is called a *horse:* another animal occurs resembling it in every respect except colour, and that colour is the same as the chesnut. Therefore, to spare the invention of a new name for the animal, we put the two words together, and call it a *chesnut horse.* Or take it the other way: another fruit occurs resembling the chesnut, but too large and coarse for man's use: a horse is a larger and coarser animal than a man, and therefore, by a natural analogy, we again put the two words together, and call the fruit *a horse chesnut.* Thus it appears that, even in the *present* state of languages, we often use substantives for adjectives to express the quality for which, as substantives, they are remarkable; and this sufficiently shews how the adjective was originally set on foot, without any aid from metaphysics.

"The original invention of prepositions," says the same writer, "would require a yet greater effort of abstraction and generalization." No effort was used—the thing produced itself. Examine the force and import of the word *except*, in the following sentence: *In making up your party, leave out or* except *me: except* is here a verb denoting action, and commanding that action to be done:—Examine it in the following sentence: *All were there*, except *me:* the action and the imperative force are lost sight of, and the word, from constant use in a similar mode of connexion, is worn into a mere prepositive sign of a certain value. Again: the word *middle* or *midst* is an acknowledged noun; but in the sentence, *He walks* amid *briars*, it is a preposition. Yet is it the same word reduced, by frequent use, into a mere sign, and somewhat altered in form. This mode of accounting for the several parts of speech requires the aid of etymology to carry it further, and we possess a work which confirms, by facts, what in these remarks might seem merely hypothetical; for if Horne Tooke's *Diversions of Purley* be consulted, it will be found that all the parts of speech were originally nouns or verbs. It is not, then, because a thought is made up of many parts that we employ many words to express it, but because language does not furnish a single word to an-

swer the purpose, and we are obliged to modify one by another, till the whole, collectively, amounts to the expression required. Upon this principle we may easily conceive why the same thing is sometimes expressed by a periphrasis, and sometimes by a single word; why some languages have terms which others have not, and which can be translated only by a circumlocution; and why a whole phrase can be an equivalent in the grammatical construction of a sentence for an adjective, a noun*, or an adverb. They who are not acquainted with the works of any of our later metaphysical writers than Locke, will not perhaps very easily admit the truth of this statement; but they may be desired, in the words of Horne Tooke, (Diversions of Purley, vol. i. p. 38.) "to read over the Essay on the Human Understanding with attention, and they will find that all which its immortal author has justly concluded, will be found to hold equally true if we substitute the composition, &c. of terms, wherever he has supposed a composition, &c. of ideas. And if that, upon strict examination, appear to be the

* The Greek language is remarkable for assuming an almost unlimited power in the composition of terms: the *substantiving* of whole sentences, by prefixing to them the neuter article, is striking. Thus, in Demosthenes, Το μελλον συνοισειν τη πολει, Το τα τω πολεμω ταχυ και κατα καιρον πραττεσθαι, and others much longer than these, are continually occurring.

case, no other argument against the composition will be necessary, it being exactly similar to that unanswerable one which Mr. Locke himself declares to be sufficient against their being innate; for the supposition is unnecessary."

But in affirming the parts of speech to have no connexion with the nature of our thoughts, and to be only necessary parts of artificial language, one difficulty remains behind, and that is, to account, on the same principle, for the difference between the noun and the verb; for if the principle is not true with regard to these, it will scarcely be admitted with regard to the others. Unfortunately, Horne Tooke here leaves us in the dark; for after having, with admirable acuteness of inquiry, followed up every other part of speech till he had found it, in its early state, either a noun or a verb; after he had said, "that a verb, as well as every other word, is a noun, but that a verb is something more than a noun, and that the title of verb was given to it on account of that distinguishing something more than mere nouns convey"*—he still left this question, at the end of his two quarto volumes, unanswered: "What is that peculiar differential circumstance, which, added to the definition of a noun, constitutes a verb †?" All that he added to it

* Diversions of Purley, vol. ii. p. 514. † Idem.

was, a promise to return to the inquiry; but his promise was never fulfilled; and if he knew the secret, he carried it out of the world with him. Possibly, however, the metaphysics of Horne Tooke were not the soundest, and as the question eluded his research as an etymologist, he might have mistaken his ground by supposing it capable of solution on a principle into which he afterwards found he could not resolve it. He states in one part of his work, (vol. i. p. 51.) "that the business of the mind, so far as it regards language, extends no further than to receive impressions, that is, to have sensations, and that what are called *its* operations, are merely the operations of language." The direct consequence of this principle is, that the first invented elements of human speech were nouns, that is, words to signify those impressions, or, more properly, the subjects of them; and this accordingly seems to be Horne Tooke's notion, for he supposes that verbs arose, in the progress of improvement from nouns, by assuming that differential something which was found to be wanting. To this conclusion he was possibly led by a too unqualified admission of Locke's doctrine concerning innate ideas: had he given it the same interpretation it has received from the best metaphysicians of the present day, (among whom Mr. Dugald Stewart must be mentioned with peculiar honour,) he

would probably have concluded differently. He would then have seen, that to have sensations is not enough, but that the mind must observe and reflect, compare and judge, before any progress can be made in the work of language, and that these are *not* the operations of language, but the operations of the mind made manifest *through* language. The truth is, the powers and affections of the mind belong to it in its own nature, and Locke's doctrine, that it has no innate ideas, must be understood to amount only to this—that in our present state of being, the perception of the objects of sense is the appointed means by which those powers and affections are primarily called forth. Admitting this interpretation, we must also admit that the business of language must, under any circumstances, extend much further than the mere naming of objects: for merely to name a thing is to communicate nothing—is to say neither what we feel nor what we think concerning it; and a noun, in the true sense of the expression, is not a WORD, *(verbum,)* but an artificial sign formed, like the other artificial signs or parts of speech, by the division of a WORD, and serving afterwards in conjunction with the other signs, to form a WORD or sentence (ῥημα, *dictum*) expressive of the speaker's thought. To understand this, let us consider how it is possible for men who have yet to acquire the use of

conventional sounds to express their thoughts, to be led to that expedient. They would not begin by giving names to the objects around them, (for that supposes the pre-existence of the very thing they are to invent as the means of coming to a mutual agreement,) but they would begin by signifying their wants, their affections, their desires, by those sounds which Nature taught, and the first steps in artificial language would be slight and imperceptible improvements on the pattern of nature. The earliest sounds which children utter, the earliest which would be employed in the fabrication of language, are virtual sentences. Even in lisping the sounds of artificial language which he catches from others, it is long before a child uses them in an artificial manner—it is long before he puts two or three together to signify a single thought. When he utters the childish words for father or mother, he always means something beyond the mere act of naming, which something he includes in the word, and the word, in such case, is not a mere noun, but, in the strictness of the term, a WORD or sentence. The difficulty is to conceive how a mere noun should have originated, since the actual perception or conception of an object necessarily involves a recognition or sentiment, or what would be called a mental proposition, while a mere noun designates the object, but implies

nothing further. Yet as the same object is not always recognised in the same relation, nor produces the same sentiment, it is impossible not to know that the object itself exists independently of any recognition, and therefore if we can only suppose a sufficient occasion, we may conceive how a name might be given to the object without regard to the actual recognition. Let us imagine, for instance, that unexpectedly meeting with a ditch, we express our surprise by a natural ejaculation; that we afterwards recognise the same object in a new relation, not as *the ditch that surprises*, but *the ditch offensive to the smell:* this new occasion demands, like the other, an appropriate sound; but the object is already known in connexion with the former recognition, and not yet in connexion with the latter: therefore, in order to prepare for expressing the latter recognition, we might recal the former, by using the sound that was uttered with it. And if in every future recognition in which the same object was concerned, the same expedient was adopted, namely, of using the sound expressive of the first recognition, it is evident that this sound would become a mere name for the thing itself;—it would cease to awaken in the mind the original recognition,—*this ditch surprises me*, but would be understood as a mere sign standing indeed for a well known object, but forbidding that any

recognition should be understood concerning it till the proper WORD were added*.

The foregoing example has been fixed upon in preference to any other that might be imagined, because even in the present state of language, a name has actually been formed in the manner here described from a natural exclamation; a ditch which is so placed as to occasion surprise being called an *ha-ha;* and this example may stand in place of a hundred; for the principle being once admitted, its further operation may be easily conceived.

The necessity by which men were thus led to signify one recognition or sentiment by two, and finally, by several words, is precisely similar to the necessity which obliged them to signify one word in writing by several characters. No doubt the first idea of the inventors of writing was, to

* It may be objected, that, if merely to be aware that we perceive or conceive an object is a recognition, then naming the object, as it implies the conception of it, implies that recognition. But herein consists the artificial quality of mere names that they do *not* imply that recognition; for that we *merely* perceive or conceive the object is seldom the recognition intended; and when it is intended, we generally add a WORD to the name, to give it such meaning: and if no word is added, but in pointing to the object we only utter the name, then is it more than a name,—it is a WORD conveying this proposition, *I perceive that object*, or *I know that object by the name I give it.*

appropriate a character for every word; and even at this day we are told that something similar is practised in China. But it was soon found the immense number of characters this must require, would soon render the design impracticable, and by degrees, therefore, the expedient was adopted of spelling words. By this expedient, twenty-four characters, by their endless varieties of position with each other, are capable of signifying the almost innumerable words of which language is composed. Just so it was in speech. At first every sound was a sentence. But the infinite communications which the intercourse of life required to be made, would soon have exhausted every possible variety of sounds. It was lucky, therefore, when a necessity arose to give to some of the sounds a less comprehensive force of signification; for then the sentence was expressed by two sounds already in use, and no new sound was required. Thus arose the separation of the noun from the verb. By degrees, as the benefit of this principle was felt, nouns were divided into nouns substantive and nouns adjective, and verbs were worn down into participles, adverbs, prepositions, and conjunctions. Thus we may be said to spell our thoughts by words, as we spell our words by letters. Take the most familiar example:—*George is not walking with James, but with Harry.*

Can the thought present to the speaker's mind be resolved into as many ideas as the sentence is composed of words? Certainly not: for how can he have an idea of *George* but in some state or action—standing, sitting, running, or walking? Or how can he have an idea of *walking*, but with the idea of somebody walking: that George walks with Harry and not with James, are equally parts of his actual thought, and the whole exists in his mind at once. The expressing of this thought or recognition by so many words, is, therefore, the mere contrivance of language. Thus also of an earlier example—" *the cathedral church that stands in the midst of our city:*" no one of the words taken separately denotes the object in the speaker's mind: *cathedral* means any cathedral, and might be employed in any sentence where such a term was wanted, just as letter *a* may be employed in any word where such a letter is wanted: the same may be said of the other words; and some of them, indeed, as *of*, *the*, *our*, *which*, *in*,—are among the common materials that serve in all sentences, as certain letters more than others are employed in all words. But when these words are put together, then indeed they express the particular meaning, then the thought is spelt: and thus it might be shewn in any sentence, that the words composing it are on the footing of letters com-

posing a word. The two cases would indeed be exactly parallel, were every person allowed to follow his own fancy in the spelling of words; but the rules of orthography are fixed, and they alone spell correctly who spell in one particular way. But in the spelling of his thoughts by words, every person is allowed to follow his own method. Hence the endless varieties of style, and the possibility of expressing a thought awkwardly or confusedly, though conceived with clearness.

If this account of the nature of language be correct, it is evident that Horne Tooke never could have explained the difference between the noun and the verb on the principle on which he set out; nor is it true that the verb arose from the noun, but the noun from the verb. Even the verb, as employed in a sentence in conjunction with other parts of speech, is artificial: the natural verb is itself a sentence, as are the imperatives *go*, *come*, *forbear*, *hark! hist!* &c.; but in order to suit the purposes of speech, the verb is made capable of being less comprehensive, and instead of being itself a sentence, it can, when necessary, be a mere sign to indicate a sentence. Thus in the examples, *George is tall*, *George is walking*, the artificial verb merely indicates that a thought or judgment is expressed; for the phrases *tall George* and *George walking*, sufficiently designate the objects conceived, and

it is only the absence of the artificial verb that forbids them to be understood as sentences. Strictly speaking, then, the artificial verb is not the ρημα, the *dictum*, the WORD, or communication; for that appellation belongs to the whole sentence; but we are justified in continuing the title, because, without its aid, the WORD could not have been formed, and because it is the only part of speech which is capable, on occasion, of being by itself a WORD*.

This artifice of converting WORDS into the mere grammatical materials of other WORDS or sentences, is, in fact, the great artifice of language; and if, from simple sentences we advance to complex, we shall find that this is still the artifice on which we proceed. Thus, for instance, *George is tall; The cathedral church stands in the midst of our city*, are WORDS or sentences; but *George who is tall; The cathedral church that stands in the midst of our city*, are not sentences,

* Quinctilian, speaking of the noun and the verb, says, "Alterum est *quod* loquimur, alterum *de quo* loquimur." Lib. i. cap. 4.: and this opinion Horne Tooke quotes and adopts. (See his Work, Vol. i. p. 51.) Yet I still assert that this division into *de quo* and *quod* holds true only of the terms. In the sentences given above, my idea is *tall George*, or *George walking;* and if I conceive George in any other way, my conception is a different and a new idea.—When the sentence consists of a pronoun in the first or second person, and a verb, what becomes of the division into *quod* and *de quo?*

though the artificial verb remains in them as before. We immediately understand that they do not express the actual recognition of the speaker, but are the mere materials by which he proposes to express it, and we expect another artificial verb, as the sign that the WORD is formed; as, *George, who is tall, walks with long strides; The cathedral church that stands in the midst of our city is much admired.* Thus it is that the longest and most complicate sentences are made; and thus it is that language, from being the mere *interpreter*, becomes the *instrument* of reason. For that artifice, which is the mere necessity of language while the judgments or thoughts which we have to express are particular in their nature, becomes an advantage of infinite importance when from particulars we ascend to universals; we then make use of words to assist us in our thoughts; we work with them as the algebraist works with the letters which he makes to stand for predetermined quantities; we form the subject or materials of a judgment out of a former judgment; or, as logicians say, the predicate of one proposition becomes the subject of the next; and we arrive at general conclusions of the utmost importance to our conduct and happiness, which would for ever have defied the grasp of our minds, but for the assistance of so powerful an aid.

Thus we see the gradual steps by which the language of nature becomes the language of art*, and how, in this last shape, it is more fitted for the uses of a reasonable creature. Yet, though it boasts, in this shape, of a precision which the language of nature could never attain, yet on many occasions, and those the most common, we feel that its precision is accompanied by a

* The account of language here given is not intended to interfere with the question respecting the divine origin of speech. It has always been deemed allowable to employ an hypothetical statement of its formation and gradual advance from rudeness to perfection, in order to unfold its theory; and this method is adopted on the present occasion without any intention of questioning the scriptural account; which indeed might easily be shewn not to be adverse to the one here given. In one way, at least, the present statement shews that speech, under any circumstances, must be of divine origin; for it explains it as the necessary result of powers originally bestowed on us by our Creator; it exhibits the progress from natural cries to artificial signs as being contemplated and provided for, in the constitution of the human mind; it shews the developement of the parts of speech to be necessary and unavoidable; and that men, being placed in society, and endowed with powers for observation, reflection, comparison, and judgment, must become μεροπες or *voice-dividers* with as much certainty as they become *bipeds* or walkers on two legs, though they are born neither the one nor the other. In these respects the present differs from preceding hypotheses, which, in order to explain the origin of the parts of speech, exhibit men as having been led to invent them, by reflecting, on abstract and metaphysical principles, that such words were necessary.

sluggishness that little accords with the rapidity and fervour of our conceptions, and we look about in vain for a more ready and forcible interpreter, such as the language of nature would be, if it could have the precision of the language of art.

> Could I embody and unbosom now
> That which is most within me—could I wreak
> My thoughts upon expression, and thus throw
> Soul, heart, mind, passions, feelings, strong or weak,
> All that I would have sought, and all I seek,
> Bear, know, feel, and yet breathe—into ONE WORD,
> And that one word were lightning—I would speak;
> But as it is, I live and die unheard,
> With a most voiceless thought, sheathing it as a sword.
>
> *The Third Canto of Childe Harold's Pilgrimage*, Stanza xcvii.

Now, as by the steps which have been pointed out, we render language capable of expressing all the thoughts we can conceive, and of serving as the interpreter of much more knowledge than we could have attained without its help; so in order that the expression may correspond with the unity of the thought, we return on those steps, and, as far as possible, without losing the advantage gained, we make artificial language approach the simplicity of the language of nature. This is the secret of all the relative, com-

plex, and general terms with which languages abound, and which are complex only inasmuch as they are abbreviations of sentences: this is the cause that verbs and nouns have lost the character they possessed in the early stage of the formation of artificial language, and have dwindled into abbreviations under the names of *preposition*, *conjunction*, &c.; and this is the secret in the construction of long and complex sentences, in which the several parts are merely grammatical divisions, that serve, in their united capacity, to express but one thought. The art of Elocution is guided throughout by the same secret principle, and is, in fact, the art of effecting the same purpose *by the manner of pronouncing artificial language*. The means which it employs are partly artificial and conventional, like the medium which is to be assisted; consisting of inflections of the voice that mark the relative parts of a sentence, and unite them into one whole: and they partly consist in the adoption of the language of nature itself, which is made to accompany the artificial signs. The manner in which we employ these means, in order to secure the end, is the subject of the second and of the third chapter of the theory to be developed: for, in accordance with the division stated at the beginning of this Introduction,

it is proposed, in the first place, to consider the *materials* of language without regard to their significance.

If the preceding account of the nature of artificial speech should be deemed a true one, I am bound to acknowledge my obligations to the works of Mr. Dugald Stewart, which alone guided my steps in the inquiry. However, when I formed the opinions contained in the foregoing essay, I had seen no other work of Mr. Stewart's than the first volume of the *Philosophy of the Human Mind;* for, engaged in a laborious profession, my time scarcely allows me to read any other books than such as seem immediately to relate to it; and Mr. Stewart's *Philosophical Essays,* from an ignorance of the subjects embraced by them, had never attracted my attention. The preceding Essay is copied from a lecture, which, two years ago, I read before the Philosophical Society of London, at the time when the Dukes of Kent and Sussex were its patrons, and Earl Carysfort the president. Since that time I have perused Mr. Stewart's Essay *On the Tendency of some late Philological Speculations,* and am highly gratified to find, that the opinions on the subject of language which I had formed from the perusal of his other work, are confirmed by the opinions of Mr. Stewart himself, so far as he has had occasion to express them incidentally in the course of the Essay just named. I think the following passages will prove that I am not mistaken:

"In reading the enunciation of a proposition, we are apt to fancy that for every *word* contained in it, there is an *idea* presented to the understanding; from the combination and comparison of which *ideas,* results that act of the mind called *judgment.* So different is all this from fact, that our words, when examined separately, are often as completely insignificant as the letters of which they are composed; deriving their

meaning solely from the connection or relation in which they stand to others." PHILOSOPHICAL ESSAYS, *Essay* V. *Chapter* 1*st*.

"When we listen to a language which admits of such transpositions in the arrangement of words as are familiar to us in Latin, the artificial structure of the discourse suspends, in a great measure, our conjectures about the sense, till, at the close of the period, the *verb*, in the very instant of its utterance, unriddles the *ænigma*. Previous to this, the former words and phrases resemble those detached and unmeaning patches of different colours, which compose what opticians call an *anamorphosis;* while the effect of the *verb*, at the end, may be compared to that of the mirror by which the *anamorphosis* is *reformed*, and which combines these apparently fortuitous materials into a beautiful portrait or landscape. In instances of this sort, it will be generally found, upon an accurate examination, that the intellectual act, as far as we are able to trace it, is altogether simple, and incapable of analysis; and that the elements into which we flatter ourselves we have resolved it, are nothing more than the *grammatical elements of speech;*— the logical doctrine about the *comparison of ideas* bearing a much closer affinity to the task of a school-boy in *parsing* his lesson, than to the researches of philosophers, able to form a just conception of the mystery to be explained." *Idem*.

CHAPTER I.

MECHANICAL READING, OR PRONUNCIATION.

Quod est igitur in his doctoris officium? In primis vitia, si qua sunt, oris, emendet: ut expressa sint verba, ut suis quæque literæ sonis enuncientur. QUINCT.

1. PRONUNCIATION, AND ITS OBJECTS EXPLAINED.

In the present chapter, the term Pronunciation, less comprehensive than when it signifies Delivery in general, but more comprehensive than when it merely refers to the proper manner of sounding single words, is employed to include whatever is necessary to the just and harmonious utterance of a sentence, when the meaning is not suffered to influence the manner. A reader who has no other purpose in the repetition of a passage than to exercise the vocal organs, may be said merely to *pronounce* it; the clerk in a court of justice, who, in rehearsing a law-instrument, feels that he is no more required to keep his attention awake to the meaning, than the copying-clerk who wrote it, may, in the same confined sense, be said to *pronounce* it. But in these and similar cases, however the sense may be disregarded, the written stops should be attended to; all the words should be justly sound-

ed, and be linked together in smooth unbroken succession; the articulation should be firm, distinct, harmonious; the accents of the voice should rise and fall on those words to which the custom of the language assigns them, and should keep such distances from each other, that some degree of rhythmus is perceptible. These are the qualifications to which the present chapter is designed to lead the student, and which he must labour to attain, before he can flatter himself with having laid a proper foundation for excellencies of a higher and nobler kind. The pronunciation which is acquired by habit alone, however correct and even elegant it may appear in common conversation, should never be taken as the ground-work of the superstructure. Formed by no certain principles, it will always be found imperfect when brought to the test of slow and distinct reading; and it may with truth be asserted, there is not a single person that has passed through none other than the usual forms of education, whose pronunciation is not capable of being thoroughly remoulded and improved, by returning to the simple elements of speech, and acquiring systematically what he had before acquired on the loose warranty of custom. The most fertile source of this improvement will be found in an attention to the nature of the consonants — elements in the manner of uttering

which, it is scarcely supposed two people can differ, and which are consequently little understood and little cultivated. But not only do strength and distinctness depend on the proper utterance of the consonants; even melody may be assisted by them: and those hard, harsh, hissing sounds so much objected to our language by foreigners, abounding as it does with consonants, are much more the effect of an ill pronunciation, than of any natural defect in the language itself*. What chiefly defeats the end of study in the improvement of Pronunciation, are the confused and inadequate notions of vowels and consonants with which learners set forward. At the first mention of those terms, every one thinks of the letters of the alphabet, five of which he has been taught to call the vowels, and the rest, the consonants. But vowels and consonants are *sounds*, not figures described upon paper. In a language like the Italian, where sounds and

* In the variety and harmony of its consonants, and in the changes they undergo in order to slide smoothly into each other, no other modern language approaches so near to the ancient Greek as the English. The only difference is, that the Greeks, who constantly employed the art of writing in subserviency to the art of speaking, made their orthography always comply with their pronunciation; while we, by confining our study only to our books, fail to observe the change of the consonants in writing, and by this means suffer their excellences to pass unobserved and unimproved.

letters are almost uniformly respondent, this false way of speaking may be of little ill consequence; but in our language it is important to be more precise, and to let it be distinctly understood when we are speaking of letters, and when of sounds. It is solely from the neglect of this distinction that the grammarian and student so commonly fail, the one to convey, and the other to obtain, a just understanding of those elements of speech, which they are accustomed every instant to employ. To say that the word *ought* contains but one vowel and one consonant, could hardly fail to seem a strange assertion: every one immediately recurs to the orthography, and recollecting the several letters *o*, *u*, *g*, *h*, and *t*, thinks there must be a mistake. But the orthography is not in question: the appeal should be to the ear, not to the eye. To render the student competent to this appeal, let him attend, for awhile, to the following considerations.

2. VOWELS AND CONSONANTS.

If we pronounce the monosyllabic word *awe*, and setting aside all recollection of its spelling, demand of the ear in what it consists, we shall find it to be nothing more than a simple utter-

ance of the voice, the sound of which has that peculiar modification from the peculiar position of the mouth: in other words, it is a simple *vowel*, that is to say, a *voice* sound. The interjection *ah* is another such sound, different from the other, because the position of the mouth is different. The name of the letter *e* is another. If the two sounds last mentioned are uttered in instantaneous succession, with one impulse or effort, they form the word *eye*, which is either the name of the organ of sight, or the personal pronoun *I*, or the name of the letter *i*. Thus combined, the two sounds count to the ear but as one. Let this compounded sound be followed by a hissing, formed by forcing the breath between the tip of the tongue and upper gum, kept in gentle contact, and the word *ice* will be formed. If instead of forcing the breath, we endeavour to force the voice, the hiss is converted into a buzz, and the word *ice* becomes *eyes*. Let the same compounded sound be preceded by a forcible expulsion of the breath, and the word *eye*, *I*, or *i*, is converted into the word *high*. Return to the word first mentioned, *awe*: pronounce it, and, in finishing, place the tip of the tongue to the upper gum, as was done in pronouncing *ice*, preparation being also made at the same moment to force forward the breath as in that instance; but instead of suffering it to make its way between the tongue and

gum, as before, check it for a moment, and then forcibly separating the tongue and gum, suffer it, in that manner, to explode: in this way is formed the word which was asserted to have in it but one vowel and one consonant, namely, the word *ought*. If in bringing the tongue and gum into contact, the voice is not wholly checked, but is kept murmuring in the throat, and the tongue and gum then forcibly separated as before, the word *ought* is changed into *aud*, the former part of the word *aud-ience*. In all the preceding instances the vowel sounds, in being properly pronounced, require a certain duration or protraction: if instead of thus dwelling on the vowel sound in the last instance, the action of the tongue and gum suddenly stops, or *shuts in*, the efflux of the voice at the very instant of its first exertion, by this means the syllable *aud* is converted into the word *odd*.—These examples, if they have been properly understood, afford specimens of every species of element out of which words are formed. The words *awe*, *ah*, and *e*, are examples of simple vowels, or, in equivalent terms, simple voice sounds. The word *eye* or *I*, is an example of a diphthongal vowel, that is to say, a double voice sound. The hissing produced by forcing the breath between the tongue and gum, as at the end of the word *ice*, and the explosive effect of separating these organs after the breath has

for a moment been checked, as at the end of the word *ought*, are specimens of what may be termed BREATH CONSONANTS *. The buzzing noise which was formed at the end of the word *eyes*, and the obscure murmur of the voice within the throat with the subsequent separation of the organs at the end of *aud* and *odd*, are examples of what may be called VOICE CONSONANTS †. The forcible expulsion of the breath which converts the word *eye* or *I*, into *high*, is, properly speaking, neither a vowel nor a consonant, but is justly designated when we term it the aspirate ‡. The vowel sound in *odd*, which seems to be shut in by the following consonant, and which the just pronunciation of the word will not permit us to lengthen, let

* The latter consonant is one of those usually called *mutes*, on account of the momentary cessation of all sound, both of the breath and voice. As, however, these mutes require an expulsion of the breath, and are not a mere contact of the organs, as the name might lead us to suppose, it is judged proper, for the sake of simplicity of arrangement, to call them breath consonants.

† The latter consonant is usually called an impure or a flat mute. But why call it *mute*, if, in forming it, the voice may be heard ?

‡ Murray, the author of the well-known Grammar, quotes, from the Encyclopædia Britannica, an assertion, that the sound here spoken of is something more than a mere aspirate. Try whether *and* requires any thing more than a forcible expulsion of the breath before it to make it *hand*.

our delivery be ever so slow, may, with propriety, be denominated a stopped or SHUT VOWEL SOUND; while, in all other cases, vowels must be considered OPEN, whether circumstances render them long or short, or whether, in quality, they are broad, narrow, or contracted*: the broad sound *awe*, for instance, is to be considered open both in *audience* and *audacious*, though in the latter word it will probably be shorter, because it is not accented as in the other. And so the narrow sound *e* in *decent*, and the same sound in *devout*, in both is to be esteemed an open sound, though, for the reason just given, it will be longer in one than in the other. The same remark applies to the contracted sound *o* in *oval*, and in *opinion*. This distinction of the vowels into the *open* and

* To call a sound *broad, narrow*, or *contracted*, is certainly but an obscure way of explaining its quality; for broad and narrow are qualities of objects of sight or touch, not of hearing. Language is defective in not having proper terms by which to convey these simple ideas. That the student may not be misled by the catachresis necessarily resorted to on this occasion, let him understand, by a broad sound, one that requires the mouth to be broadly opened; by a narrow sound, one that makes the mouth narrower by bringing the upper and lower parts nearer together, and extending it at the sides; and by a contracted sound, one that lessens the mouth by a round contraction of the lips. By some writers, *open* and *shut* are employed in the same sense as broad and narrow are here employed; but the student observes that those terms are used above in a very different sense.

the *shut*, is the only one that, for practical purposes, it will be necessary to regard. To distinguish them accurately into the *simple* and the *diphthongal*, would lead to unnecessary, and, what the learner would find, perplexing niceties.—Some of them, indeed, are universally acknowledged to be diphthongal, as the vowel we hear in *boy*, and that we hear in *now*. But that we hear in *eye*, *I*, *high*, *buy*, &c. (for the vowel is in all the same) is likewise, as has been shewn, a diphthongal sound; and some others, which usually pass for simple sounds, would, if skilfully examined, be also found of the same description: for it matters not whether a diphthong be denoted on paper by one letter, or two, or more: it is for the ear to judge whether it be of a simple or compound nature. Luckily, however, as the examination would be perplexing, it is not, for practical purposes, important; and the distinction above mentioned, into vowels *open* and *shut*, needs alone to be regarded. With a view to an equal simplicity of arrangement, the student is advised to observe no other division of the consonants than that which separates them into breath consonants and voice consonants, disregarding the ordinary classification into aspirates, semi-vowels, mutes, and semi-mutes.

3. VOWELS.

The vowels of the English language are as follows:

First, those open vowels which are severally denoted by *a*, *e*, *i*, *o*, *u*, when we name the letters.

Secondly, those shut vowels which are severally denoted by the same letters in the syllables *at*, *et*, *it*, *ot*, *ut*.

These ten sounds are the regular vowels, or, in other words, the sounds which the vowel letters most commonly denote.

Thirdly, the open vowels heard in *far*, (i. e. *ah*) *fall*, (i. e. *awe*) *move*, (i. e. *oo*) and in *fur*, *boy*, and *now*.

And, lastly, the shut vowel heard in *pull*: making, in the whole, seventeen sounds, clearly distinguished from one another either by the different position of the mouth in forming them, or by their difference as to open and shut*.

* All the shut sounds are the same, or nearly the same, as some of the open: the shut sound in the syllable *at*, is nearly the same as the open vowel in *far*,—nearly the same, for it is not quite so broad. The shut sound in the syllable *et*, is nearly the same as the open sound *a*,—nearly the same, because the latter is liable, when prolonged, to become diphthongal, by finishing with the sound of *e*. The shut sound in *it*, is the same as the open sound *e*. The shut sound in *ot*, the same as the open sound in *fall*. The shut sound in the *ut*, the same as

It is one great characteristic of a good speaker that he employs a definite number of sounds, which he utters with precision, distinctness, and in their proper places; that is, in those places to which the best usage of the language assigns them, without any further regard to orthography than usage permits. There are very few occasions on which a vowel may be allowed to remain doubtful between one and another of the sounds given above,—so few, that it will be as well to point them out at once. They are as follows:

i. The sound represented by letter *a* final in a syllable, when without accent, is an indefinite sound which wavers between the vowel *ah* and the natural vowel; (namely, the vowel heard in *fur*.) Ex. *a*-bound, ide-*a*, tr*a*-duce, admir*a*-ble.

ii. The words *to*, *you*, *your*, *for*, *the*, which, when uttered singly, or with accent

the open sound in *fur*. And the shut sound in *pull*, the same as the open sound in *move*. Taking away the shut sounds, there are only eleven remaining; and if we further reject *i*, *u*, *oy*, and *ow*, which are manifestly diphthongal, or compounds of other sounds, we shall have only seven, the arrangement of which being as follows, will perhaps exhibit the natural vowels, which, with slight variations, will be found nearly in all languages: *awe*, *ah*, *a*, *e*, f(*u*)r, *o*, *oo*. The first of these opens the mouth fully in all directions;—the second narrows the distance beween the jaws, and stretches it a little at the sides;—

in composition, are severally pronounced *too, yoo, yoor, faur, thee,* permit their vowels to lose their distinctness, and sink, or nearly sink, into the natural vowel, when circumstanced as in the following phrases: he goes *to* London; she loves *you;* give me *your* hand; I wrote *for* his advice; *the* day of *the* month.

iii. The shut sound denoted by letter *a,* followed by a consonant in a syllable without accent, is a sound that wavers between that in *at* and that in *ut.* Ex. Comb*a*t, nobleman, *a*bjure. (N.B. The sound in *ut* is the natural vowel stopped or shut.)

iv. The shut sound denoted by letter *o* under the same circumstances wavers between those in *ot* and *ut.* In final syllables it generally acquires the latter sound de-

the third narrows it more;—the fourth still more;—the fifth relaxes it at the sides preparatory to a contraction in another direction, and this sound being uttered with the mouth slightly opened without effort, may be called, for distinction's sake, the *natural* vowel;—the next contracts the mouth at the sides; and the last contracts it in the same manner a little more. The French *u* is a still further contraction of the last sound; and between all the other vowels there may be intermediate degrees of narrowness or contraction, which form those differences of vowels observable in different provinces and different countries. —It should be observed, that the tongue assists in narrowing or enlarging the spaces within the mouth.

cidedly. Ex. *con*jecture, me*thod* (methud,) can*not* (cannut,) shall-*not* (shall-nut,) the value *of* (uv) time, *from* danger (frum danger.)

v. The open vowel *u* which comes after *l*, *j*, *s*, *t*, and *d*, circumstanced as in *lute*, *sluice*, *juice*, *censure*, *leisure*, *nature*, *verdure*, does not completely lose its character, and identify with the sound *oo*, as is the case with the sound denoted by letter *u* in *rude*, and other words where letter *u* comes after *r*; nor is it pronounced so decidedly and distinctly as it ought to be when it comes after other consonants; as in *cube*, *mute*, *tube*, *suit*.

These may be assumed, with tolerable safety, as the only cases of medium vowels which slow and distinct reading allows. Not that words are ever to be pronounced as they are spelled when good usage forbids; not that the alphabetical and syllabical sounds of the letters are to be retained in opposition to the great *norma loquendi*, which so often requires them to give way; but that, *in all other cases*, the defection of a letter from its regular sound must be a *decided* change for another sound. Thus, for instance, the *ou* in the first syllable of *courage* must be sounded as *u* in *ut*, and the *a* in the second as the *i* in *it*. The *oul* in *would*, *could*,

should, must be supplied by the sound of *u* in *pull*, *ia* in min*ia*-ture must be sounded as the *e* in *devout*. Cases will indeed occur as to which of two sounds it may be best to use; whether, for instance, it may be best to give the *i* in *ci-licious* its alphabetical sound, or the sound of *e* in *devout*; but on such occasions the speaker must determine for himself one way or the other, and not suffer his pronunciation to hang between the two. The same decision is necessary with respect to the consonants; but, before our remarks include them, they must be enumerated.

4. CONSONANTS.

The consonant *letters* are *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *s*, *t*, *v*, *w*, *x*, *y*, *z*. Of these setting aside *c*, *j*, *q* and *x*, for reasons to be mentioned presently, we shall have

First, those breath consonants, which are severally denoted by *f*, *h*, *k*, *p*, *s*, and *t*, in *foe*, *hay*, *key*, *pay*, *say* and *tie*.

And secondly, those voice consonants which are severally denoted by *b*, *d*, *g*, *l*, *m*, *n*, *r*, *v*, *w*, *y*, and *z*, in *boy*, *day*, *gay*, *low*, *my*, *no*, *ray*, *vie*, *wo*, *ye*, and *zeal*.

Beside these, there are two breath consonants

and three voice consonants, for which the alphabet does not furnish appropriate marks.

The breath consonants are those severally denoted by *sh* and *th* in *show* and *thaw*.

And the voice consonants those severally denoted by *ng*, *s*, and *th*, in *ring*, *vision*, and *they*.

With regard to the letters *c*, *j*, *q*, and *x*:—*c* supplies the place of *k* or *s*; *j* denotes two sounds uttered in immediate succession, namely those denoted by *d* in *day* and *s* in *vision*; *q* with *u* supplies the place of *k* with *w*; and *x* supplies the place of *k* and *s*, or *g* and *z*.

It appears, then, that we have twenty-two consonants; and these, if *auricularly* examined, will be found clearly distinguishable from each other either by the different action of the organs of speech in forming them, or by their difference as to breath or voice*. Nor does it ever happen that a consonant should be less decisive at one time than another, if we except merely the following case.

Between the sound of the *t* and the following vowel in *righteous*, *nature*, &c. there is decidedly interposed the sound of *sh* in

* Many of the consonants have no difference as to organic formation, but differ only in the last mentioned respect: thus *f*, a breath consonant, corresponds with *v*, a voice consonant. And in the same manner, *k* corresponds with *g*, *p* with *b*, *s* with *z*, *t* with *d*, *sh* with *s* in *vision*, and *th* in *thaw* with *th* in *they*.

show: and between the sound of the *d* and the following vowel in *soldier*, *grandeur*, &c. there is likewise decidedly interposed the sound of *s* in *vision**. Analogy is strictly in favour of a similar pronunciation of *piteous*, *duteous*, &c. and of *indian*, *odious*, &c.; but custom is not equally decisive. Here the speaker may take a middle course: let not the sounds which incline to come between be carefully avoided, and the organs of speech in passing from the *t* or *d* to the vowel, will of themselves slightly introduce them.

Making this exception, the consonants should, in all cases, be pronounced firmly and distinctly; and in sounding the voice consonants, as much voice should be uttered with them as possible, so as to keep them clearly distinct from those formed only with the breath.

5. USAGE THE RULE FOR PRONOUNCING WORDS.

Before the decision of utterance here recommended with regard both to the vowels

* Letter *j*, as was mentioned, is the usual mark for *d* and the sound of *s* in *vision* uttered in close succession, and accordingly by writing *soldier*, *grandeur*, &c. with a *j* instead of

and consonants, can be put in practice, it is necessary to know what sounds really compose a word. Orthography, as we have seen, does not indicate them with any degree of certainty, since every letter is liable to denote other sounds than that to which it regularly belongs, and since more or fewer letters are often used than there are sounds in a word: what then, it may be asked, is the proper guide? The answer must be the one already given—*usage*. Neither in this part of the volume, nor in any other, is it intended to oppose theory to established custom: no theory that regards language can be sound which proposes such an object. But the intention of theory is, to lay open the secret reasons which influence custom, in order that they may operate with greater precision and certainty. It is presumed the student is politely educated, and pronounces the words of his language like other well-bred people*: the intention, then, of the foregoing remarks is, to induce him to analyze the sounds he employs, not that he may

a *d*, we so far indicate the pronunciation. The sounds denoted by *t* in *righteous, nature,* are precisely the same as are denoted by *ch* in *chair, each, church,* &c.

* To those who are not so fortunate as to possess a polite *London* utterance, I take the liberty to recommend my *Practical Grammar of English Pronunciation,* as the only work in existence that supplies a regular course of study and exercise for the object it professes.

change, but that he may *improve* them. As to doubtful cases, he cannot have a better guide than Walker's *Pronouncing Dictionary*,—a dictionary much superior to any other of the kind, because it reconciles custom, as far as possible, to itself, and to the analogies and tendencies of the language. It is true, fashion may have altered, and may hereafter alter, many of its decisions. When this is the case, when the student is *certain* that a word has undergone a change, and that the pronunciation marked would seem singular and uncouth, he must follow the stream and adopt the new pronunciation. It may perhaps be thought that this is giving up too much to the caprice of custom, but the fact is, every speaker who adheres to an obsolete pronunciation, or ventures on a new one, is sure to do himself an injury; for, besides running the risk of being thought a pedant or a coxcomb*, he draws the attention of his hearers from his matter to his manner—from

* In words, as fashions, the same rule will hold,
Alike fantastic if too new or old;
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

POPE.

And the rule, with regard to pronunciation, will hold good to its full extent: an old man may be allowed to retain a few peculiarities of pronunciation which would be unpardonable in a younger one.

the information he conveys to the means of conveying it. But, it may be asked, is there no merit in attempting to reduce a word to regularity? Perhaps there may be; but at all events, before any one attempts the task, let him study the natural tendencies of the language, without knowing which, he cannot be certain what is irregular and what is not, and is only likely, by his meddling, to render "confusion worse confounded." No one has a right to question any customary manner of sounding a word, who is unacquainted with the general rules that secretly influence custom—who is ignorant, for example, of such principles as the following:

i. The shortening power of the antepenultimate accent, which makes the difference between the *a* in *nature*, *nation*, *patron*, and in *natural*, *national*, *patronage*.

ii. The tendency of all compound words to shorten the parts of which they are composed. Thus, *shepherd* from sheep-herd, *vineyard* from *vine-yard*, *breakfast* from *break-fast*, *knowledge* from *know-ledge*.

iii. The tendency of a vowel which was long in the present tense of a verb, to shorten in the past; thus, *bite* in the present, becomes *bit* in the past; sāy becomes săid; rēad, rĕad; and hēar, hĕard.

iv. The power of *w* over the following sound: hence the sound given to *o* in *worm*, *word;* and the broad sound denoted by *a* in *water*, *wan*, *quantity*, *quality*.

v. The constant tendency of the unaccented sound whose regular mark is letter *y* initial, but which is more frequently denoted in part by *u* long, or by *i* or *e*—to produce changes in *c*, *s*, *t*, or *d*, preceding it, when the syllable which the consonant begins, is not accented; as in *ocean*, *nauseous*, *censure*, *roseate*, *nation*, *nature*, *lecture*, *righteous*, *soldier*, *verdure*.

vi. The tendency of a breath consonant to become vocal when joined to a voice consonant, and *vice versa*. Thus *p* becomes vocal in *cupboard;* *s* is vocal in *disband*, *disburse*, *cosmetic*, *boars*, *hams*, and always where it forms a plural, or third person of a verb after a voice consonant.

vii. The power of letter *e* to restore *s* to its breath sound when coming after a liquid: thus we say, *pulse*, *sense*, *course—coursing*, *parse—parsing*.

The only means of ascertaining the reality of these, and of other similar principles, is, to compare with actual usage all the words of the language on which each of them can possibly bear; and if a much greater proportion (for particular

exceptions prove nothing) is found to agree than to disagree with it, the principle must be admitted as a *rule* of the language, which nothing ought to countervail but usage decidedly superior. Should the investigation necessary for arriving at these *data* be deemed too laborious, then let it not be thought too much to follow implicitly an orthoepist like Walker, who really had made the investigation: excepting only those cases in which, to agree with him, would be to violate indubitable usage—cases which will sometimes occur from the variation of usage since his Dictionary was written. To exemplify these remarks by common instances—ought we say *eether* and *neether* [either and neither] or *i-ther* and *ni-ther?* Mr. Walker recommends the former pronunciation, on the ground that, as the words which require *ei* to be sounded *e*, very much outnumber those that require the same letters to be sounded *i*, it therefore best agrees with the tendencies of the language, and good usage was besides not averse to that pronunciation: to decide the question, therefore, we ought merely to consider whether good usage remains as it was.—To take one more instance—Mr. Walker marks the word *Rome* to be pronounced with *o* in its more contracted sound, as belonging to that small class of words in our language which require the *o* to be so sounded; viz. *do*,

to, *prove*, *move*, *lose*, &c.; and because he did not think that custom permitted it to run with the larger, and therefore the regular current, which gives to *o* its alphabetical sound:—the question then is, whether custom remains as it was, or whether it has become more favourable to the regular sound. Where reasons almost balance, every person must make his choice:—to argue the point strongly either for or against, would prove the disputant to be ignorant of the real grounds of the question.

6. INTERJUNCTION OF WORDS.

Hitherto pronunciation has been considered only with regard to words individually. We have next to put them together, and strength and facility of *interjunction* are first to be attended to. In the pronunciation of a sentence, the breath and voice, between the pauses of sense, ought to be in continual flow, and the beginning sound of one word to follow the final sound of another without break or interruption. Every member of a sentence, considered in this light, is an unbroken chain of varied syllables, and the organs of speech compose a curious piece of mechanism, in which, from the formation of the first sound to the finishing of the last, there is no

cessation from action. An imperfect reader fails to preserve this continuity of sound and motion, and offends the ear by frequent and sudden interruptions, either from a want of flexibility in the organs to start with ease and readiness from one position to another, or from a misguided effort to distinguish the finishing of one word and the beginning of the next, when final and initial sounds seem in danger of being mistaken by a hearer. Thus, if reading slowly, he will perhaps check himself between the words *chief object*, that they may not sound as if written *chief fobject:* yet, if the next word begins with the consonant that ends the preceding word, as in *chief folly*, he will probably feel equally scrupulous, and break the continuity, that he may utter the consonant twice. He will be guilty of the same fault between such words as *less zeal*, *atchieve fame*, *weep bitterly*, *quick gaze*, because the consonants which meet in the junction of those words are alike in respect to formation, and differ only in a change from breath to voice, or voice to breath, a change which he finds a difficulty in accomplishing. The meeting of two vowels, as in *new onset*, *free egress*, *go over*, *no aim*, *no honour*, *true heir*, will be another cause of this defect; a difficulty in forming the aspirate without some previous preparation another; as, *see him*, *true happiness*, *his handkerchief*, *a rash*

hypothesis, a riding hörse; and the meeting of *ng* before a vowel another; as in *hanging arras, being eminent, writing always, striking object.* These faults must be removed by frequent practice, and in the exercises which are employed for this particular purpose, the interjunction may be made with greater force than would be proper on other occasions; and where *p, b, t, d, k,* or *g,* finishes a sentence or clause of a sentence, the separation of the organs should make the ear sensible of a kind of rebound, similar to that which constitutes the French *e* mute.

7. THE ACCENTS OR NOTES OF THE SPEAKING VOICE.

Supposing the sounds of a sentence (vowels and consonants) to be justly pronounced, and properly interjoined, we have next to consider the notes or ACCENTS which accompany those sounds. That a sentence is never pronounced in a perfect monotone, except by a chanting school-boy or a parish-clerk, may be made evident by designedly uttering a sentence in unison with any single key of a musical instrument*. On the other hand, we evidently

* With this simple experiment to prove the contrary, it is astonishing that they who thought at all on the subject should

do not change from note to note in the same manner as in singing, because singing and speaking would then coincide. The fact is, the notes of speech never rest in any one part of the musical scale, but are continually moving up and down within an interval greater or smaller, and are precisely of the same nature as those sliding

ever have imagined that a sentence, naturally pronounced, had no change of key. Yet Mr. Sheridan compares the notes of speech to those of a drum, differing only in degrees of force; and Mr. John Rice, a teacher of Elocution, cotemporary with Sheridan, informs us, in his *Introduction to the Art of Reading*, that, "He repeated, at different times, several passages from Milton and other poets in the hearing of one of the greatest masters of the science of music, who after paying the utmost attention to the several articulate sounds in each sentence, declared them to be all of the same tone."—I know not whether the merit of having first given a better account of the matter, is due to Mr. Joshua Steele, author of the *Prosodia Rationalis*, or to the anonymous author of *The Art of Delivering Written Language;* since both these treatises in their first edition, bear the same date, 1775. But the merit of giving an account still nearer the truth, and of having formed a practical system on the subject to be used in teaching, is undoubtedly due to Mr. John Walker. In one respect Mr. Walker has erred: he confesses himself entirely ignorant of music, and hence has been led to say, that a succession of words is sometimes pronounced in a *perfect* monotone, when it is monotonous by *comparison* only. I have remarked this error in my Grammar of Pronunciation, and have since found a similar remark in an Essay on the Accents, Prosody, &c. of the English Language, by Mr. Odell.

tones on a violin, when the string is not pressed at one place, but the finger is carried up and down upon it. All the syllables of every word, when we read or speak unaffectedly, are in tones of this kind: in the comparatively even tenor of quiet conversation, it is not indeed very easy to distinguish them; but in impassioned discourse, in loud angry contention, they assume a more decided character; and hence, a number of these tones repeated briskly on a violin, give a ludicrous idea of scolding. These tones or notes of speech are called by modern writers on Elocution, *Inflections;* by the ancients they were termed *Accents.* In our language, the term accent is generally supposed to include nothing more than a force or stress of the voice on one syllable of a word above others. It is, nevertheless, matter of experiment, that accent in this latter sense, and inflection, uniformly go together; for it is only on syllables we call accented that a new or a renewed inflection takes place, the inflection of the accented syllable being continued, if there is no pause after it, during the unaccented syllables following till the arrival of the next accent; and then, and not till then, the voice either changes its inflection, or goes back to its former pitch, and commences the same inflection over again; or to express the whole in a few words,

accent of force, uniformly coincides in our language with *accent of tone* *.

* The greater force which generally accompanies the accented syllable does not seem essential, the accent of tone being of itself sufficient to distinguish any syllable on which it is placed, inasmuch as whatever slide may precede or follow it, is merely a preparation for, or a continuation of that slide. Let the following word be pronounced as an example: *Compensátion.* Standing by itself this word must have a grave or downward accent, in the same manner as if it finished a declarative sentence. But it is an instance in which the accent is not to take place till the third syllable—the voice therefore slides gently upwards during the first two syllables, till having reached the proper place, the downward accent commences, and is continued throughout the word. Or let the word be in a situation which requires it to have the acute or upward accent. *Did you say compensátion?—compensátion?* The voice now slides gently downwards on the first two syllables, and on the proper syllable the required accent takes place, which, as before, is continued throughout the word. Thus an accented syllable (called accented by pre-eminence) will always be clearly distinguishable from other syllables, though it should not be accompanied by any increase of force. The discovery of this fact, coupled with his musical prepossessions, led Mr. Joshua Steele into those singular opinions respecting the Melody and Measure of Speech, which form the subject of his *Prosodia Rationalis.* It is pretty well known that the first note of every bar in music is called by musicians the *accented* note. Mr. Steele thinks the term improperly applied, and prefers calling it the *heavy* note; but this heavy note, as he shews, is not necessarily *più forte*—more forcible than another. Now as he had discovered that the accented syllable in speech is not necessarily more forcible than another, and had not discovered how that syllable really manifests itself, he took it for

Thus, in the following sentence:

EXAMPLE I.

Disappòintment-repéated destróys-expectàtion.

The first change of tone is at the accented

granted there could be no other difference between it and the other syllables of a word, than between the accented note, and the other notes of a bar of music. Accordingly he thinks the term accented as improper in this case as in the other, and calls the accented syllable the *heavy* syllable. But without stopping to inquire what may be the meaning of the word *heavy*, as applied to sounds, unless force is in some degree included under it, we may be easily convinced that what is called accent in speech is a very different thing from what is called (perhaps improperly) accent in music. Compare together the accented and unaccented syllables of a word when rhythmus is out of the question—there is an evident difference between them—a difference which the dullest ear can distinguish—a difference independent of the rhythmus. Compare together any successive equal notes of music, one of which was first in a bar, and which are detachedly repeated, precisely in the same manner as they were played by a musician who kept time, but was careful not to make one *più forte* than another:—who will be able to discover the distinctive difference which it is impossible *not* to discover between an accented and an unaccented syllable? Mr. Steele's whole system, then, is unsound at the very foundation, and the melody and measure of speech must be explained on other grounds than those which he has assumed. Yet, it is true, the tones of speech are sliding tones such as he describes; it is true that language has its rhythmus, which depends on the constant return of the accented syllable. And this mixture of truth and error, in an attempt so imposing as that of establishing a complete parallel between the two arts, misled Mr. Steele himself, and may probably mislead many a wrong-headed enthusiast who shall follow him. Ac-

syllable of *disappointment;* here the downward inflection or accent is continued through that and the two following syllables: the next accent is an upward inflection, which, if no pause is made after the word *repeated*, is continued in the same manner through all the following syllables: the next accent is a similar upward inflection, to perform which, the voice necessarily returns to its former pitch; this having also been continued through the following unaccented syllables, is changed at the proper syllable for the downward inflection, which concludes the sentence. A sentence wholly or partly composed of monosyllabic words, is equally liable to the same varieties with one composed of words of many syllables; for some monosyllables are equivalent to the accented, and some to the unaccented syllables of longer words. Thus, for instance, the following sentence, so far as accent is concerned, is precisely on a parallel with the other:

EXAMPLE II.

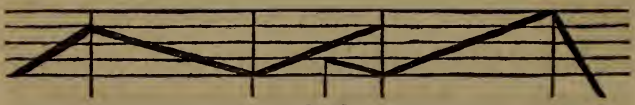
To-be-màrr'd-in-our-hópes is-a-chéck-we-are-bòrn-to.

---

cording to him, there is no such thing in speech as accent by distinction, but each syllable has its accent independently, as it might have its note if the sentence were sung instead of spoken; and according to him "Every sentence in our language, whether prose or verse, goes in minuet or jig time" with as much regularity as music.

To a person acquainted with musical notation, the following illustration, in which the tones of the preceding sentences are signified on the five lines will shew at once the meaning of all the preceding remarks.

EXAMPLE III.



Disap pointment re peated de stroys expec tation.
To be marr'd in our hopes is a check we are born to.

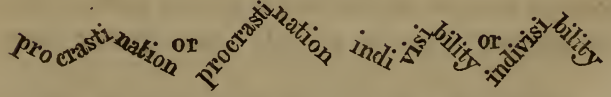
If a suspensive pause is made after the word *repeated* in the first line, and *hopes* in the second, the unaccented syllables following those words will be cut off from their connection with the preceding accent, and in such case the voice will slide gently downwards in pronouncing them; but if no pause is made, they will be embraced by the preceding accent, and the voice, having completed one upward inflection, will return at once, and recommence the next.

8. VARIABLE NUMBER OF ACCENTS IN A SENTENCE.

According to the principles exhibited in the introductory essay, a sentence, in point of expression, is but a single WORD, the parts of

which it is composed being merely grammatical divisions more or less closely connected in this respect, but not at all related to any correspondent division in the *thought*, which, in their united capacity, they serve to express. As to pronunciation, therefore, we may expect that a sentence will be liable to the same affections as a single independent word, and, making the necessary allowances for differences of length, this will be found *universally the case*. A single independent word, when it consists of many syllables, is liable to have more than one accent, as *procrástinàtion*, *ìndivísibìlity :* hence, also, a sentence, in proportion to its length, will have many accents; but the accents of a single independent word, excepting the principal accent, may be omitted or retained at pleasure. The preceding words, for example, may be pronounced either of the following ways :

EXAMPLE I.



Thus, also, in a sentence, there are some principal accents which cannot be neglected; but the others, (provided the omission of them does not give the sentence an unintended oblique meaning*) will yield to the taste of the reader. The

* This would be the case, were any accent omitted in any of

following example is from Mr. Walker, who says it may be pronounced with ten accents, or only four, with no other difference of effect than sententiousness of manner in one case, and colloquial familiarity in the other.

EXAMPLE II.

Pítch upon thát cóurse of lìfe which is the mòst éxcellent, and cùstom will máke it the móst delìghtful.

EXAMPLE III.

Pítch upon thàt course of life which is the most éxcellent, and cústom will make it the most delìghtful.

To pursue the comparison further: In a single independent word, there are some syllables which cannot, at the speaker's option, receive a secondary accent, but must be without accent: so also in sentences, there are certain monosyllabic words that are not liable, like other monosyllabic words, to be accented or not, but, by the general custom of the language, are always without accent*. But in a single independent word,

the sentences previously illustrated: not that the meaning might not be more forcible, but it would go beyond the plain meaning. Opportunity will occur for explaining this subject hereafter.

* These are chiefly articles, prepositions, and generally conjunctions. The word *upon*, though of two syllables, is without accent in both ways of pronouncing the foregoing sentence. The auxiliary verbs are generally without accent, but

a syllable which, on all common occasions, is unaccented, may receive an accent to make the word convey a referential meaning, as *To gíve, and to fòrgive:* and, in the same manner, a monosyllabic word in a sentence, which, by general custom, never has an accent, may receive one in order to make the sentence convey a referential meaning.

EXAMPLE IV.

He rídes from Lòndon.
He rides tò London. No, he rides fròm London.

Thou shált not steàl.
Thou shàlt steal. No, thou shalt nòt steal.

---

not so decidedly as the adverb *not;* for with that particle, they form words of two syllables, accented on the first, as *cànnot, shàll-not, will-not, dò-not,* &c. The first alone is *written* as one word, but they are all pronounced so. I have somewhere met with a rule directing the negative, in these cases, to have the accent in preference to the auxiliary, because the negative designates the *more important idea.* But how came practice to have overlooked the more important idea which theory pretends to have discovered? Truly for this reason, that the meaning of a sentence is not made up of ideas of different degrees of importance, but the meaning is one and entire, and the proper manner of expressing it, is that alone which custom determines. *Thou shált not steal. Thou shált not commít adùltery.* This is the proper accentuation in reading these commandments. The negative should, indeed, be very distinctly uttered, (as should all the words,) but not with accent.

9. RHYTHMUS.

Upon a general equality of interval between the accents depends the RHYTHMUS of our language. In verse, and numerous prose, the care devolves upon the writer to make the distances between the accents as regular as a regard to variety, within certain bounds, will permit; but, in ordinary prose, the disposition of the accents, except sometimes at the conclusion of the periods, is little attended to by the writer, and the rhythmus will depend very greatly on the reader, who, by having the liberty of pronouncing a sentence with a fewer or greater number of accents, and also of accelerating the utterance of an interval of unaccented syllables when they are many, and retarding it when they are few, can generally keep up a tolerably even rhythmus*. In com-

* Mr. Steele is of opinion that, during all our pauses in speaking, we continue, mentally, to beat time, as during the rests in music, and that by such pauses co-operating with the means mentioned above, the accented syllables are always kept at distances that enable us to beat true musical time at the coming of each accent. That this may be done when the accents are designedly or accidentally at distances nearly equal, as in Ex. iii. page 54, and, generally, in very regular verse;—that it may be done in other composition by an artificial manner of reading, I do not deny; but I do deny that it generally takes place in the ordinary drift of a good speaker's pronunciation. We do not

mon discourse, we are less attentive to rhythmus than on other occasions; and hence, in the sentence lately quoted, *Pitch upon, &c.* the second mode of pronunciation leaves little perception of rhythmus. In that kind of reading, therefore, which imitates colloquial discourse, we may leave the rhythmus to the natural drift of the sentences, nor need we be at any pains to support it where the author himself has been negligent.

look for the regularity of musical time in the rhythmus of speech; we do not expect (at least, we are not in the general habit of expecting,) the accents to fall at regular distances. If we find their return tolerably regular, the feet are equal, and we account the rhythmus agreeable; if the return is irregular, the feet are unequal, and there is little rhythmus. It is otherwise with accent in music; for there the rhythmus makes the accent, instead of accent the rhythmus. The player having to measure off a certain portion of time, beats at that note at which the measurement may best begin, and the note is accounted accented, or, as Mr. Steele phrases it, affected to the heavy, in consequence. His hand or toe rises when half or two thirds of the time is elapsed, in order to be ready for the next beat, and as soon as the portion of time is quite finished, a new pulsation marks the beginning of another equal portion. In order that the same thing should take place in speech, it would be necessary to have the power of laying the accents of a sentence at every part of it where equal portions of time should be elapsed. But we have not this power: the accents must come where the customary pronunciation of the words, and the construction of the sentence, ordain them; and with all the liberties of omission, retardation, and acceleration, mentioned in the text, it will be impossible, with sentences in general, to reconcile strict musical time with a strictly natural, unaffected delivery.

Mr. Walker quotes the following sentence as one of remarkable harshness, on account of a long interval of unaccented syllables which occurs towards the end.

EXAMPLE I.

We are álways complàining our dàys are féw, and ácting as though there would be no ènd of them.

In colloquial reading, this sentence might be given as the ordinary accentuation of the words directs; but an *oratorical* or *more solemn* delivery would require a little pains from the reader to mend the rhythmus. For this purpose, he may give an accent to the words *though* and *would*, not a principal accent equal to that on the other words, but a slight secondary accent, like that we give to some of the syllables of a long single word: by this means, the ear may be satisfied, and the judgment not offended.—

EXAMPLE II.

We are álways complàining our dàys are féw, and àcting as thóugh there woúld be no ènd of them.

10. MECHANICAL STRUCTURE OF ENGLISH VERSE.

In verse, as the rhythmus becomes a particular object of the writer's attention, it should seem that it must depend much less on the manage-

ment of the reader. True it is, more care is generally required in reading verse to avoid, than to maintain, a too measured accentuation; for, generally speaking, the rhythmus ought to stand in need of no accents, but such as we might with propriety adopt in reading it as prose. But since in prose a latitude is allowed, and one person will employ more or fewer accents than another, it becomes necessary to know, in reading verse, how to make use of this liberty with most advantage to the rhythmus. And as besides it very often happens, either through an original fault of the poet, or some change effected by custom in the accentuation of words, that the verse is manifestly defective, it becomes still more necessary to know by what means to conceal or amend the deficiency. Some account of the MECHANICAL STRUCTURE OF VERSE will therefore be necessary.

Writers on English Versification have been at the pains of explaining it on the system of the Ancients; and even Mr. Sheridan, who exposes many absurdities of this mode of treatment, divides it into the several varieties of Iambic, Trochaic, Anapæstic, and Amphibrachic, and speaks of the introduction of spondees, and pyrrhics, and dactyls, and tribrachs, in order to diversify those metres. But discarding the ancient terms altogether, which were adapted to verse depend-

ing not on accent, but on quantity*, it seems possible to explain the Structure of English Verse much more easily. In the first place it will be found substantially of two kinds only, namely, dissyllabic and trisyllabic. The dissyllabic has for its *regular* interval one unaccented syllable between each accent—the trisyllabic two unaccented syllables. All the other differences in English verse consist only in varying the length of the lines, in omitting an unaccented

* The question which so long agitated the learned world, whether or not, in our English Pronunciation, we read Greek and Latin according to quantity, is now at rest. It is admitted, that while we follow our own idiom in the method of sounding words, and apply our own accent, though according to the Latin rule, we do not, and we cannot, read according to quantity; nor do those peculiarities of pronunciation which some affect, as *can-o* for *ca-no*, *nov-us* for *no-vus*, bring them in the least nearer the object. It is not the perception of quantity that constitutes the pleasure we feel in reading Latin or Greek verse, but the accidental rhythmus arising from our own accent. See, on this subject, Mitford's *Harmony of Language*, second edition, sect. 12. The reader may also find some remarks on the same subject in a note, at page 349, of my *Practical Grammar of English Pronunciation*. I beg, however, that he will be so kind as to correct one or two errors which, through inadvertency, have crept into that note: at the bottom of the page (349) the word *spondee* is twice used for *iambus*, in quoting from Sheridan's Lectures; in page 353, *curo* is printed for *furo*, and two pages further χωομενοω for χωομενοιω. I have also to mention a little change of opinion respecting our English accent. That accent of tone and of stress go together, was my opinion then, as now, but I thought stress was *principally* necessary: I am now convinced of the contrary.

syllable at the beginning, or adding one at the end, and in departing more or less from that regularity of accentuation which is taken as the standard, and which, however it may occasionally give way, still predominates. The reader may satisfy himself of the truth of this account by merely inspecting the examples furnished in any English Prosody; still remembering that it is not the feet in any single line that determines the character of the rhythmus, but the predominant movement of the whole stanza. Now the different lengths of the lines, and the different ways of beginning and ending them, are obvious varieties, and it therefore only remains to explain under what limitations the poet, and consequently the reader, is allowed to deviate from that regularity of accentuation which is the foundation of the rhythmus. First, then, for our ten syllable verse* with the dissyllabic movement,

* Ten syllables are the standard, but for the sake of variety and peculiar expression, an additional syllable is occasionally permitted, exclusive of the double ending. Yet, of many lines given as instances of superabundant syllables, it is doubtful whether the ear really perceives the excess.

And the shrill sounds ran echoing through the woods——
O'er many a frozen, many a fiery alp————
And many an amorous, many a humourous lay,
Which many a bard had chaunted many a day.

When two unaccented vowels meet, as in these instances, the ear counts them for one or for two syllables, just as the

which kind of verse is by far the most common, and suffers greater liberties with its accentuation than any other. The limitations to variety of accent in this verse are as follows:

There must be an accent to mark the end of the lines, and, consequently, that on the tenth syllable can never be removed without reducing the line to prose.

metre requires. And with regard to the unaccented syllable *ur*, (which is variously spelled *ar, er, ir, or, ur, our,*) its existence, as a syllable, is frequently doubtful: *higher*, for instance, which is spelled in two syllables, rhymes with *fire*, spelled as one; and both words may be found, in poetry, sometimes occupying the place of one, sometimes of two syllables. However, in the following lines from Milton, to which innumerable others might be added, from poets of the present day, there are eleven distinct syllables:

All her original brightness, nor appeared——
Ominous conjecture on the whole success——
A pillar of state: deep on his front engraven——
Some capital city, or less than if this frame——

These are deviations from the standard number of syllables, but their comparatively unfrequent occurrence is a proof that the standard exists.

EXAMPLE I.

Which of us who beholds the bright sùrfáce
Of this ethereous mould—— PAR. LOST, vi. 472.

Beyond all past example and fúture.
PAR. LOST, x. 840.

Here we must adopt the accentuation marked, though contrary to all good modern usage*.

Lines in dramatic poetry often have eleven syllables, but the last is only a kind of rebound to the preceding accent, and forms, with it, what is properly called a double ending.

EXAMPLE II.

The wide, the unbounded prospect lies be*fore-me*,
But shadows, clouds, and darkness, rest up*on-it*.
ADDISON.

The next essential accent in this kind of verse is that on the sixth syllable:

EXAMPLE III.

————Angels held their residence,
And sat as princes, *whom* the supreme King
Exalted, &c. PAR. LOST, i. 735.

————who shall with us extol
Thy goodness infinite, *both* when we wake
And when, &c. PAR. LOST, iv. 734.

---

* In the line, *which of us, &c.* the proper accent is an upward slide, because the sense is dependent on what follows: in the other, the sense is not so dependent, and the accent is a downward slide. The unaccented syllables should have as much stress as the accented, in order not to shock the ear too much with the unusual accentuation: to signify this stress, the preparatory sliding of the voice has the mark of accent.

Here, in order to support the former line, we must accent *whom*, and, to support the latter, we must accent *both*, though in prose neither of the words, as they are circumstanced, would decidedly claim an accent. Or, if the accent is neglected on the sixth syllable, it is still possible to support each of these verses by accenting the fourth and eighth. The fourth, indeed, in both of them must, in any case, have an accent.

And sat as *prin*ces, whom the *su*preme King——
Thy goodness *in*finite, both *when* we wake——

Hence the accents on the fourth and eighth syllables, when the sixth will not bear an accent, are essential to the support of a line.

Irreconc*ile*able to *our* grand foe,
Who now, &c.

PAR. LOST, i. 122.

EXAMPLE V.

——the tree,
Which tasted *works* knowledge of *good* and evil.

IBID. vii. 543.

The necessity of these accents is evident on this simple principle:—the natural division of an heroic line is at the sixth syllable; the accent at that place is therefore the chief accent; it is in the middle, and is the great stay or support of the line: take away that support, and you can

supply it only by two others at equal distances from it toward each end.—Such are the limitations to variety of accent in our English heroic verse; *and these are all of them;* for as to the other syllables, it is at the poet's option to omit or impose an accent on any one he pleases. Not, indeed, that every line will be equally harmonious, however accented in other respects, but, harmonious or not harmonious, it will be a verse: without the accents mentioned, it will be absolute prose. These, therefore, may be called the essential accents of an epic line*: it is by

* For the discovery of these accents, (a discovery it certainly is,) I am indebted to *Mr. John Maury*, a Spaniard, who, during the short time he was in this country, did me the honour to receive instruction from me. I had always felt there was something in blank verse which distinguished it from numerous prose, but never penetrated the reason, till my friend's indication opened my eyes to it at once. And now, in reading for a second time the sixth section of Mitford's *Harmony of Language*, I cannot help regretting that so acute and elegant a writer should be groping for a principle of which he is evidently in want throughout the section—a principle which (when *explained*) is so simple and obvious.

It is to be observed, that, in lines of a superabundant number of syllables, as those in the note, page 64, the fifth and the seventh syllables count instead of the fourth and the sixth.

The remark may perhaps be worth making, that lines of the two different constructions alternately, have something of the effect of the Latin hexameter and pentameter.

> Where shall we find the *man* that bears affliction,
> Great and majestic in his *griefs*, like Cato?

these that blank verse is distinguished from numerous prose; it is by these, when the sense of one line runs into that of another, we are enabled to know when the one ends and the other begins, and not by any pause at the end of the lines, which, if not required on any other account, is unnecessary and useless. And as each verse depends on these accents for its existence as an heroic verse, whatever remains is incidental, and renders it grave or familiar, or smooth or harsh, without essentially changing it. Lines which have accents at all the even syllables, as they exhibit the verse in its standard form, are, individually, the most harmonious, though the harmony is scarcely diminished when the accent is on the first, instead of the second syllable. Lines having more than the regular number of accents, are slow and heavy; and the fewer the accents, the more nearly the lines approach the ease of conversation*. There will, besides, be a variety in respect to the pauses of

* Hence, in dramatic poetry, where the ready flow of conversation is imitated, a constructive accent may sometimes be neglected; as,

Untaúght, uncúltivated as you wère.

PHILIPS.

If this occurred in an epic poem, the particle *as* ought to be accented, as being the eighth syllable, and no accent at the sixth.

different lines: speaking of them individually, those lines are the most harmonious in which the sense permits a pause, or, as it is technically called, a *cæsura*, to be immediately after the constructive accent in the sixth place, or failing there, after that in the fourth. But whether the sense allows us to pause at one, or both, or neither of these, or whether we are obliged to pause after the unaccented syllable following the constructive accent, as after *disobedience*, in the first line of the Paradise Lost, the lines will pass for verse, and will conduce, by these varieties, to the harmony of the whole.—The general rule, then, when an epic line is deficient in construction, is, to pronounce the sixth and last syllables with accent—if not the sixth, the fourth and eighth; if the sense will at all permit, to make a momentary pause after these accents, and to avoid, if possible, laying a strong accent on the syllables immediately preceding; and that method of reading which accomplishes these points with the least deviation from the manner in which the line would be read if it occurred in prose, will be the best way in which it can be read as verse.

Ten syllable verse in the dissyllabic movement being thus explained, the remaining varieties in this movement may be dispatched in a few words. In all kinds there must be a con-

cluding accent; but this, as the kind already mentioned, may be followed by an additional syllable, to form a double ending. In eight syllable verse the constructive accent is on the fourth syllable, or failing there, on the second and sixth; in six syllable verse it is also on the fourth, or failing there, on the second, which, with the last, will be a sufficient support to the verse.

EXAMPLE VI.

Far in the *wind*ings of a vale,
Fast by a *shel*tering wood,
The safe, &c.

MALLET.

A *re*fuge to the *neigh*bouring poor
And *strang*ers led as*tray*.

GOLDSMITH.

The merchant *rob*bed of pleasure,
Views *tem*pests with de*spair*;
But what's the *loss* of treasure
To *los*ing of my *dear*?

GAY.

In eight syllable verse the initial syllable is sometimes omitted.

EXAMPLE VII.

Sometimes *walk*ing not unseen,
By hedge-row *elms* on hillock green,
Right a*gainst* the eastern gate,
Where the great *sun* begins his state.

MILTON.

When this is continued without the intermixture of perfect lines, it goes, in the language of grammarians, by the name of Trochaic verse.

We come next to verse in the trisyllabic movement, of which the following are specimens:

EXAMPLE VIII.

Three feet.

O ye *woods* spread your *branch*es a*pace,*
To your *deep*est recesses I *fly,*
I would *hide* with the *beasts* of the *chase,*
I would *va*nish from *e*very *eye.*

SHENSTONE.

Four feet.

May I *go*vern my *pas*sions with *ab*solute *sway,*
And grow *wi*ser and *bet*ter as *life* wears a*way.*

DR. POPE.

The licences permitted to lines of this movement are but few: the double-ending is allowed as in dissyllabic verse; a syllable, and even two, may be omitted at the beginning, and in the middle after a pause, though, except at the beginning, the liberty is but rarely taken.

11. RHYTHMUS OF BALLAD POETRY.

In reading ballads and ballad poetry, a more palpable time-keeping is necessary than in other composition. The vulgar ear seems to

require a *tune* in pronouncing it, and there was a time when this tune was in favour with the polite. A taste for ballad metres is at present very prevalent, and the reader of it must always judge for himself to *what degree* the prepossessions of his audience expect him to humour the structure by the manner of delivery.

CHAPTER II.

SIGNIFICANT READING, OR READING PROPERLY SO CALLED.

Mira est natura vocis, cujus quidem è tribus omnino sonis inflexo, acuto, gravi, tanta sit, et tam suavis varietas perfecta——

CICERO.

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1. FALSE HABITS OF READING.

Mr. Sheridan, in one of his lectures, states it as a remarkable circumstance, that if a person who had been speaking in earnest conversation, were given the same words to read, by one who had secretly taken them down in writing, his manner, from being spirited and significant, would be dry and lifeless; a decisive proof, he thinks, of a false habit in reading. But the change, in so far as it consisted in dropping the signs of emotion or of earnest feeling, would be perfectly natural: the person pronounces in a new capacity, and his change of manner indicates the change in the state of mind which it produces. If, indeed, with the signs of emotion or earnest feeling, he also dropped or confounded the accents which marked the sense, we should

be justified in drawing Mr. Sheridan's conclusion. For there is this difference between the former class of signs and the latter:—the signs of emotion and passion which indicate the state of the mind in speaking, belong to the language of nature, and it is only to feel the state of mind to use them properly; but the accents of the voice, as they are employed to indicate and enforce the sense, belong to, and are a part of, the instituted language of art: they borrow their significance from custom and tacit agreement; and if a person's manner of using them agrees with custom when he speaks, but departs from it when he reads, we justly call his manner of reading false*.

From these remarks we may infer, that the common opinion is right, which considers the kind of reading that adapts itself to the sentiment and the supposed occasion, as an *ornamental* art, depending, like other ornamental arts, on the culture of the imagination. In the case of a person pronouncing his own composi-

* In different nations and provinces we find great diversity in the manner of uttering and applying the accents, which is what we have in view when we speak of a national or a provincial accent. A Scotch or Irishman does not, in speaking, inflect his voice like a Londoner:—if, in reading, he inflects his voice in the same way, his manner is still provincial, but not false.

tion, he must lose sight of his office, and recal the original occasion, before he can catch the spirit of a speaker; an effort of imagination which becomes more difficult when the composition is not his own, nor the occasion familiar. And it is in this light—as an art of accomplishment, that Reading is generally regarded, when the master of Elocution is called in to teach it. Mere significant Reading, on the other hand, is considered as a common acquirement, within the reach of every one who will be at the pains of understanding the sense of what he reads. It is certain, however, that very few are competent even to this kind of reading: almost every one that attempts to pronounce written composition, falls into some set peculiar manner that never varies with the sense and construction of sentences, but is always the same. The reason of this may perhaps partly be, that the structure of written, is more artificial than of oral discourse: greater artifice in the construction requires greater artifice in the manner of reading; the inflections must be so managed as to give the most agreeable harmony, without any violation of the principles by which they are secretly regulated in common discourse; the accomplishing of these points is somewhat difficult, and the reader who is sensible that some artifice is neces-

sary, yet fails in the manner of it, easily drops into the faulty practice alluded to. Still, however, the art of reading long and unusual sentences with propriety of inflection, is not so difficult but that the learner would of himself grow into it, if an inveterate habit of reading mechanically did not stand in his way. The origin and growth of such a habit may be thus traced:—When we first learn to read as children, we learn mechanically: it cannot be otherwise; because a child is unable to follow, with sufficient rapidity, a connected succession of words, so as to take in the sense of a whole sentence. On our first entrance upon the art, a mechanical tone or manner is therefore necessarily employed, which infallibly grows into a habit, unless particular care is afterwards taken to remove it. That a child should get rid of it by self-impulse is extremely unlikely; because the ability to comprehend whole sentences at a glance, (an ability absolutely necessary before a person can read with propriety,) is acquired only by degrees, during which time the habit is daily gaining strength, so that at last he cannot help falling into it, whenever he takes a book in hand, whether the sense is comprehended or not. Nor is it likely to receive a check from those teachers, who having from their youth been accus-

tomed to the practice, are not aware even of its existence in their pupils*. The consequence,

* Let any one enter our best schools, and listen to the manner in which the lessons are read and repeated—he will have abundant illustration of these remarks. The mechanical tones save the learner some trouble:—were he obliged to read according to the meaning, he must make himself acquainted with it; as the matter stands, and so long as no questions are put to him, he can either attend to it or not, as he pleases. Will it be invidious to ask, whether the teacher may not also find some convenience in allowing a defective manner of reading? He is not obliged to know that any parts of the lesson are above the pupil's comprehension, and require explanation, or that his mind is wandering from what he is able to comprehend. Besides, the teacher must of necessity allow of the mechanical manner in some cases, and it will often be difficult to draw a line between them and others. A child just entered on the study of Latin, repeats the words *Propria quæ maribus tribuuntur mascula dicas*, as so many dead sounds; nor can he do otherwise; for his mind has not yet formed any kind of connexion with them. May there not be general propositions expressed in general terms that impose the same necessity even in his own language? Take at random any of the definitions in some of the grammars intended for very young children—the definition of nouns common, for instance: "Common names stand for kinds containing many sorts, or for sorts containing many individuals under them." A child may undoubtedly learn to distinguish a noun common from a noun proper, by being made to compare particular instances of each, and thus by the gradual advance of the mind, ascending from particulars to universals, (the way in which nature teaches the mind to advance,) he may come to the general proposition here quoted; but till he himself has arrived at the truth so enounced, is not the sentence enouncing it "all Greek to him?" Those chil-

therefore, under the present state of circumstances, seems inevitable, and the master of Elocution has not only to teach what is with good reason considered to belong to his peculiar department, but the art of reading significantly becomes, chiefly through the prevalence of these bad habits, one main object for which his tuition is required.

These remarks are intended to point out the importance of the instruction contained in this division of the work. In pursuing the subject,

dren generally best learn the elementary branches of education, who are taught by intelligent women out of the numerous little books which have been contrived by authors of that sex in a style and on a plan adapted to children; and such children almost universally read with a spirit and significance that would put an overgrown school-boy to the blush. Yet in apparent disdain of such helps it is gravely said that, "it is better to lead children forward and improve their language by proper examples, than to exhibit such as will confirm them in a feeble and puerile mode of expression." Undoubtedly; but the proper means of doing this is the question: and of the two extremes, which is the more dangerous—that which keeps the knowledge of words, always in advance of the knowledge of things; that which generates a habit—a habit which is but too frequently never conquered—of taking the sense for granted when the forms of expression are familiar; that which, filling the head with the terms, phrases, and idioms of books, begets an opinion of substantial improvement;—Or that which never suffers a child to deal with language above the reach of his powers of comprehension and conversation—with language that he cannot assist, by his own significant manner of delivery?

it will be necessary to consider sentences, first as having a plain or direct meaning; and secondly, as having an oblique or referential meaning. The remarks in the following sections, as far as the end of Section 4th, refer to sentences of the former kind.

Sentences having a Plain Meaning.

2. SUSPENSIVE, CONCLUSIVE, CONJUNCTIVE, DISJUNCTIVE, AND HARMONIC INFLECTIONS; AND CONTINUATIVE TONE.

It has been seen in the introductory essay, that the expressing of a single recognition or sentiment by several words is, at first, the effect of necessity; for language not having a WORD proper for the occasion, is obliged to form an expression equivalent to such a word out of a number of artificial signs. But that which was at first a necessity, became a convenience; for the form* of a sentence being thus established,

* The forms of sentences are arbitrary, most of them being convertible into each other, without any alteration of meaning. And there are some forms into which all sentences might be reduced. Suppose one of these, and that the deviations from it are merely for the sake of convenience and variety, not necessity—*that* form is here meant.

we can employ the same form to express a recognition arising from one or more that have preceded it, and thus give the force and compactness of a single thought, to what could not otherwise have been conveyed but as two or three. Thus, instead of saying in three sentences,

EXAMPLE I.

The sun rose this morning in the éast. It is now declining in the wést. It will appear again to-morrow morning with renewed splèndour.

we can say in a single sentence:

EXAMPLE II.

The sun which rose this morning in the èast, and which is now declining in the wést, will appear again to-morrow morning with renewed splèndour.

And by this means, the train of thought which brought the whole together, is much better signified. But there must be limits to the length and complexity of a sentence; it must clearly discover all its parts, and their relation to each other, or its intention, as a sentence, cannot be perceived. Hence, when premises and their conclusion stretch out to any length, it would be vain or impossible to comprehend them in a single sentence—we must exhibit them in shorter parts or sentences, in the same manner as the

thought in the latter of the foregoing examples is exhibited in three sentences in the former. Still, however, the train which connects the whole together in the speaker's mind is the same, and it is desirable that *that* connexion should be in some way signified. Language accordingly has its contrivances for this purpose, and the three sentences in the former example may be connected thus:

EXAMPLE III.

The sun rose this morning in the éast, and is now declining in the wèst; but it will appear again to-morrow morning with renewed splèndour.

When several sentences are thus united, they are generally esteemed a single sentence, and pointed as such. But sentences of this kind must not be confounded with those that are properly called sentences; for it is possible that an intended meaning cannot be conveyed but by such a difference of pronunciation as distinguishes the complete dependence of the several members in one case, from their independence (in regard to *construction*) in the other. The following is an instance:

EXAMPLE IV.

All gaming should be avoíded, which tends to give a feverish stimulus to the mind.

EXAMPLE V.

All gaming should be avoided, which tends to give a feverish stimulus to the mind.

This sentence has the fault of being liable to two meanings: for the sense may be, *All gaming of that kind which tends to give a feverish stimulus to the mind should be avoided;* or, *All gaming should be avoided; for all gaming tends to give a feverish stimulus to the mind**. The intended meaning cannot therefore be signified but by such a mode of pronouncing as shall clearly shew it to be meant for a single proposition in one case, and two propositions in the other. Supposing the first to be the meaning, we shall use an upward accent or inflection at the word *avoided*, which may be called, in this place, a SUSPENSIVE INFLECTION, since its object is, to shew that the construction of the sentence is yet undetermined, and that something is to be added in order to complete it; while the inflection at the end, which is a downward slide, may be called CONCLUSIVE. Supposing the other meaning to be

* The latter is, in reality, two sentences. They are, nevertheless, parts of the same train of thought, and might be expressed in a single sentence, thus: *As all gaming tends to give a feverish stimulus to the mind, it should be avoided.* It is therefore only in regard to *construction*, that the two sentences are said to be independent.

intended, we shall use a downward inflection at the word *avoided*, which, in this place, had better be called DISJUNCTIVE than conclusive.

Thus, at first view, it would appear that the upward inflection is proper to terminate the member of a sentence while the construction remains imperfect, and the downward is proper to be used at the end of the sentence itself, and at the end of every member of what is less properly called a sentence, when that member is independent, in point of construction, of the next. But this, though not incorrect as a general rule, is liable to very numerous modifications; for it must be remembered there are but two radical accents of the speaking voice*, and hence the necessity of applying them to various purposes beside those which are here mentioned. Propositions following each other as parts of the same train of thought, are not always liable to be confounded as in the last example; and the upward slide may generally be employed, without any risk, as one of the means by which we mark their connection with each other. Thus, in Example III. the upward inflection should be used at the word *east*, in order to join the two propositions expressing the premises more closely together: but

* The acute and the grave; for the inflex accent is compounded of those two. The force of this last accent in our language, is to be mentioned hereafter.

the general rule will operate with advantage in keeping the last proposition separate from the others, which will be done by a disjunctive inflection on the word *west.* There is yet greater necessity for the upward inflection in Example I., on account of the absence of every other means to mark the connexion of the sentences as parts of the same train of thought; nor will it be at all improper to use the upward inflection at the end of both propositions, namely, at *east* and at *west;* at the latter word, however, in a lower key than at the other. When the upward inflection is used for the purposes here pointed out, it may very properly be called CONJUNCTIVE*. With regard to Example II., which is

* It will easily be seen, from the foregoing account, that the use of the conjunctive or of the disjunctive inflection must frequently be optional. In reading the following portion of the Lord's Prayer, for instance: "Give us this day our daily bread; and forgive us our trespasses, as we forgive them that trespass against us; and lead us not into temptation, but deliver us from evil." As each of the members here divided by semicolons contains an independent member of the whole sentence, the passage cannot be said to be incorrectly pronounced, if each is terminated by the disjunctive inflection. But the conjunctive inflection at those places will by no means give a wrong meaning: on the contrary, it will signify, what is presumed to be the case, that the speaker, in beginning the passage, has a prospective view to the whole series of petitions contained in it; and though he might have this view, and still use the disjunctive inflection, yet it would not be signified that

completely periodic, a suspensive inflection must be used at the word *west*, for it is there the sentence divides into its two principal dependent parts; and a conclusive inflection will of course be employed at the end. These two being the chief or significant slides of the whole sentence, the remainder will be significant in proportion as they subserve to, and prepare for them, in the same manner as the secondary accents prepare for the principal in a single independent word: (See Chap. I. Sec. 8. Ex. 1. page 55,) and hence the remaining inflections may take the name of HARMONIC or PREPARATORY.—Therefore, instead of pronouncing *east* with an upward inflection, according to the general rule, because the construction is imperfect, it will be better, in this place, to employ a downward slide, which, as it cannot be mistaken for a disjunctive inflection, since the sense is manifestly unformed, will im-

he had. For my own part, I should choose the latter mode of reading, not only for the reason assigned, but also because the whole passage is kept distinct from the portion of the prayer which precedes, and the portion which follows it—a threefold division which will be found perfectly agreeable to the tenor of the prayer. As to the first portion, I should choose to terminate the members thus: "Our Father, which art in heaven, hallowed be thy nàme; thy kingdom cóme; thy will be done in earth, as it is in heàven." I wish to be understood as merely giving my own mode, not as questioning the propriety of a different one.

mediately be felt by the ear as a preparation for the suspensive slide at the end of the next member: and if there is a similar preparation throughout, the sentence will reach the ear and the understanding as one compact whole, while a different manner of pronouncing would seem to break it into desultory phrases, connected by conjunctive inflections.

In proportion to the length and complexity of sentences, the necessity increases of regulating the harmonic inflections in subserviency to each other, and all of them to the suspensive and conclusive slides; so that the ear shall constantly perceive the nature of the member to be concluded, and of that which is to follow, by the tune that pervades, and the preparation that ends it. Difficult as this process may seem in description, a reader, uncorrupted by false habits, falls into it with the greatest ease, guided by nothing but his ear, and a clear prospective insight into the sentence. Without this insight he would begin with the wrong slides; but, discovering his error, he would feel the necessity of returning to the commencement, and adopting slides probably the very reverse of those he employed at first. Of this remark, take an easy example:

EXAMPLE VI.

Exercise and temperance strengthen the constitution, and sweeten the enjoyments of life.

If a reader had begun this sentence with an idea that it terminated at *constitution*, and were afterwards to discover the propriety of using a conjunctive instead of a conclusive inflection at that word, he would feel that a different preparation was necessary, and would begin the sentence again with slides the contrary of those at first employed; and thus do we instinctively harmonize the secondary accents of a sentence with the principal and more significant. A minute account of them in any sentence would include all the slides it contained—an account which would, unfortunately, be liable to these objections; that the arrangement of them is seldom so fixed and determinate that good speakers, in pronouncing the same sentence, if it be of any length, do not vary from each other; and that the best reader, if he had formed himself only by his ear, would be unable to recognise his own practice in a written description. With regard, indeed, to certain parts of sentences, the inflections, to an unpractised ear, are imperceptible; and the best way of indicating the proper pronunciation, will be to say, that the TONE should be CONTINUATIVE. Thus the following sentence should be pronounced with a continuative tone from the commencement, till the arrival of a proper place for the more manifest preparation for the suspensive slide;

EXAMPLE VII.

As we perceïve the shādow to have mōved along the dīal, but dīd not perceïve it moving; and it appeārs that the grass hàs grown though nobody ever sáw it grow: so the advances we make in knòwledge, as they consist of such minute stéps, are only perceivable by the dìstance.

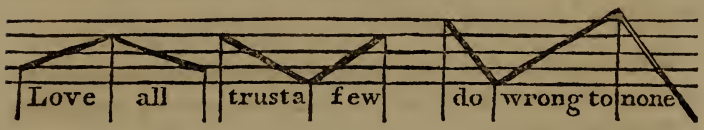
The preparation for the suspensive slide should be made at the words *hàs grown*, and all that precedes must be uttered in an apparent monotone, carefully guarded from any marked inflection, either upward or downward, in making the pauses. After the suspensive slide at *saw-it-grow*, there should be an harmonic alternation of inflections gradually falling in key as the sentence draws to an end. This gradual fall may obscure the nature of some of the slides, particularly that on the word *steps*, which ends the penultimate, or last member but one, and which must be an upwàrd inflection, because it is opposed to the conclusive slide. Yet, though the reader may be unable to recognise its real character, the ear is perfectly sensible of the effect produced by it, and requires that *it* also should have its preparatory inflection—that is to say, a downward slide at the word *knowledge*, which ends the antepenultimate member. As a clearer proof that the ear desires an upward inflection at the end of the penultimate member, the following example may be given:

EXAMPLE VIII.

The persuasion of the truth of the Gospel, without the evidence which accompanies it, would not have been so firm and so dùrable; it would not have acquired new force with àge; it would not have resisted the torrent of time; nor have passed from age to age to our own days.

Here the disjunctive inflection is employed at the end of every independent member except the last but one, where, for the sake of the harmonic preparation for the cadence, it gives place to the conjunctive. A shorter example, to the same purport, may be exhibited on musical lines:

EXAMPLE IX.



In this example the word *few* takes an upward inflection as an harmonic preparation for the conclusive on *none: all* might be pronounced either with a conjunctive or disjunctive slide; but the disjunctive, as being the opposite inflection to that on *few*, will best please the ear: and with regard to the other slides, they must necessarily be the reverse of the principal; therefore if the musical lines had not been used, the principal alone would have been noted; thus: "Love àll, trust a féw, do wrong to nòne."—The most common arrangement into which the har-

monic inflections fall, consists of pairs, each pair being the reverse of the other, thus:

or thus:

the former two pairs are first on the musical lines, and both varieties occur in forming the cadence of the following sentence:

EXAMPLE X.

The immortality of the soul is the basis of morality, and the source of all the pléasing hòpes and sècret jóys that can arìse in the héart of a réasonable crèature *.

Hence, if a sentence contains an enumeration of any four objects in single words, the most agreeable way in which the four words can be pronounced, will be in similar reversed pairs†.

* The breaks in this, and some of the following examples, are merely occasioned by placing the words with contrary accents underneath each other.

† A series of single words extending to whatever length, may, however, always be *grammatically* pronounced with a succession of upward or downward inflections, although the pronunciation will not be so agreeable as when the slides are varied *harmonically*. The succession of upward inflections will take place in a cursory manner of reading; the succession of downward, when distinctness is aimed at. Thus in pronouncing the words *one, two, three, four*, &c. in counting a number of things, if our object is rather to arrive at the gross sum, than to dwell distinctly on the particulars, we utter each word with a conjunctive inflection: if the contrary be our object, we use the disjunctive.——The upward inflection, when suspensive, as at *meteors*, Ex. XI. and the downward when conclusive, as at *meteors*, Ex. XII. are, of course, not included in this remark.—When a series of single words occurs in verse, the harmonic accents should prepare for, and unite with, the constructive.

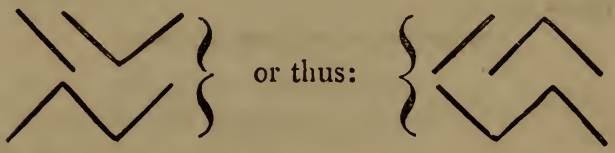
EXAMPLE XI.

Métals, mìnerals, p'ânts, and méteors
contain a thousand curious properties to engage the attention.

EXAMPLE XII.

The attention is engaged by the curious properties of
mètals, mínerals, plánts, and mèteors.

But the construction of a sentence does not always admit of the arrangement in pairs, and the inflections will probably then run into triplets, which will be in some of the following forms:



The last three inflections on the musical lines are a specimen of the last of these triplets. Some further examples will be necessary:

EXAMPLE XIII.

We may compàre hùman lífe
to a tále tóld by an ìdiot.

or,

EXAMPLE XIV.

We may compáre hùman lífe
to a tàle tóld by an ìdiot.

An enumeration of any three objects in single words, will be read according to the same patterns:

EXAMPLE XV.

Manufàctures, tràde, and ágriculture
employ more than nineteen parts of the species in twenty.

or,

EXAMPLE XVI.

Manufáctures, tràde, and ágriculture, employ, &c.

EXAMPLE XVII.

More than nineteen parts of the species in twenty are employed in
manufáctures, tráde, and àgriculture.

or,

EXAMPLE XVIII.

More than nineteen parts of the species in twenty are employed in
manufàctures, tráde, and àgriculture.

The inflections of Example VI. page 86, consist of two pairs and a triplet: *e.g.* "éxercise and tèmperance, strèngthen the constitútion, and swèeten the enjóyments of lìfe." Were it to terminate at *constitution*, the inflections would be the two pairs reversed:

EXAMPLE XIX.

Exèrcise and témperance stréngthen the constitùtion.

When parts of sentences are opposed to each other, the opposite parts will have opposite inflections, and these will fall into harmonic pairs or triplets. The following is an example of opposite inflections in pairs:

EXAMPLE XX.

The pleasures of the imagination are not so
gròss as those of sénse,
nor so refíned as those of the understànding.

The next is an example of opposite inflections in triplets:

EXAMPLE XXI.

Hé raised a mòrtal to the skíes,
Shè drew an ángel dòwn.

If a series of single words extend to any length, we best please the ear by dividing it into portions; thus the following will harmoniously fall into triplets, and the last triplet must be diversified from the others by greater preparation for cadence.

EXAMPLE XXII.

The fruit of the spirit is lóve, jóy, peàce—lóng-suffering, géntleness, goòdness—faìth, méekness, tèmperance.

Had a suspensive instead of a conclusive slide been required on the last word, the preparation

for it would have thrown the inflections of the last triplet into the form opposite to that of the others.

EXAMPLE XXIII.

Lóve, jóy, peàce—lóng-suffering, géntleness, goòdness—faìth, mèekness, témperance, are the fruits of the spirit.

The following enumeration will fall into a triplet and a pair, or a pair and a triplet.

EXAMPLE XXIV.

Pátience, méekness, tèmperance—jùstice, bénevolence, should mark the conduct of a christian.

or,

EXAMPLE XXV.

Pátience, meèkness—tèmperance, jùstice, benévolence, should mark, &c.

In a longer series, if any of the portions were made to consist only of a pair, such portions would not be readily perceived by the ear, and the best divisions will be into four and three, or three and four, &c.

EXAMPLE XXVI.

Píety, chéerfulness, pátience, mèekness,—tèmperance, jùstice, benévolence, should mark, &c.

or,

EXAMPLE XXVII.

Píety, cheérfulness, pàtience,—mèekness, tèmperance, jùstice, benévolence, should, &c.

The commencing inflections of the sentence in Chap. I. Sec. 8. Ex. II. at page 56, correspond with those of the former of these two examples.—Another example may be given of an enumeration, in portions of four and three.

EXAMPLE XXVIII.

Mr. Locke's definition of wit comprehends most of the species of it; as, métaphors, enígmas, móttoes, pàrables,—fábles, dréams, vìsions,—dramàtic writings, burlésque, and all the methods of allùsion.

When a series of particulars occurs, each of which is expressed by several words, the same principles will not guide the ear as when each particular is expressed by a single word; for, as each member will have more inflections than one, each will have its own harmony, and will be terminated by the inflection which the grammatical construction requires, namely, by a conjunctive or a disjunctive inflection,—that is to say, by a conjunctive inflection in a cursory manner of reading, and by a disjunctive in a distinctive manner. (See the note, page 90.)

EXAMPLE XXIX.

The descriptive part of the allegory in the second book of the Paradise Lost, is very strong, and full of sublime ideas: the figure of deáth, the regal crown upon his heád, his menace

of Sátan, his advancing to the cómbat, the outcry at his bírth, are very noble circumstances, and extremely suitable to the great king of terrors.

EXAMPLE XXX.

The descriptive part of the allegory in the second book of the Paradise Lost, is very strong, and full of sublime ideas: the figure of deàth, the regal crown upon his heàd, his menace of Sàtan, his advancing to the còmbat, the outcry at his bírth, are very noble circumstances, and extremely suitable to the great king of terrors.

This sentence, from the colon, is completely periodic; but the dependence for sense is between the great member terminating at *birth*, and the remainder of the sentence; nor have the smaller members which make up the greater, any connexion, *individually*, with the remainder of the sentence; so that the upward inflection, if used to terminate each, is conjunctive—not suspensive; except at *birth*, and there the upward inflection marks the common dependence of all that precedes on all that follows. But the disjunctive inflection will be found to exhibit the particulars with much more distinctness and force than the conjunctive.

3. PAUSES.

An attention to what is principal, and what is subordinate, in the construction of a sentence, is, in all cases, of the highest importance towards a distinctive pronunciation. For it will be found, that long sentences are seldom immediately divisible into single words, but into large members or parts, and these again into smaller members, and thus downwards; all of which, a good reader, without any other guide than a comprehensive view of the sense of the whole, will clearly discriminate, and will signify the relative and the common dependence of the parts by the inflections of his voice. A short sentence, like the following, suggests its parts at once:

EXAMPLE I.

Sín degrádes.

But let it take the following shape:

EXAMPLE II.

Sín—degrades the nature of mán.

The principal parts are the same as before, but the latter part consists of several words which are therefore only parts of a part. Hence, in order to keep them separate from the word *sin*,

which is a part by itself, a slight pause may be made after *sin*——*may* be made, for the sentence is not sufficiently complex to render such a pause of great necessity. On the same principle, a slight pause may be made in the following example, where each part consists of several words:

EXAMPLE III.

All sinful práctices—degrade the nature of mán.

Let the sentence be somewhat longer, and the principal parts will probably be divisible into subordinate classes of words:

EXAMPLE IV.

A long contìnuance—in the paths of sín——
may degrade the sóul—beyond the reach of redèmption.

The principal parts being now much longer, the reader might feel it necessary, for the sake of easy or impressive pronunciation, to make more than one pause; and on looking at the former principal part, it appears to consist of two clauses, one of which serves to modify or explain the latter: on looking at the latter principal part, *it* also seems equally divisible. The division into subordinate parts is still further pursued in the following example.

EXAMPLE V.

To emplōy the bēst yēārs—of this flēēting exīstence—in the pursuits of fōlly—and the indulgences of sénse——
degrades a màn—from his rank in the creátion—
even below the brutes—placed under his commànd.

It appears from these, and from examples in other places, that the written stops are by no means adequate to all the occasions for pausing, which the construction of sentences may suggest. The use of the written stops, to a good reader, is merely to prevent the construction from being mistaken; for having, by their assistance, once perceived the construction, he pays no further regard to them, but pauses wherever he feels a propriety, whether a stop happens to be marked in writing or not.

4. PARENTHESIS.

To the preceding review of the principles which guide a good reader (though probably unknown to himself) in his pronunciation of sentences having a plain meaning, it remains to be added, that when the construction of a sentence is interrupted by a member which is not an essential part of it, the manner of reading should exem-

plify the nature of the member interposed, and should prevent the connexion between the broken parts from being lost sight of: for which purposes, at the moment of quitting the text, the voice sinks into an under tone, and the pronunciation becomes more rapid, as if hastening to regain it; while the inflection of the voice between the broken parts remains the same as if no interruption had taken place, and is echoed or repeated at the end of the intervening member.

EXAMPLE.

If envious people were to ask themselves whether they would exchange their entire situations with the persons envied, (I mean their minds, passions, notions, as well as their persons, fortunes, dignities,) I presume the self-love common to human nature would generally make them prefer their own condition.

Sentences having an Oblique Meaning.

5. EXTRA-SUSPENSIVE, AND EXTRA-CONCLUSIVE INFLECTIONS, AND PRONOMINAL PRONUNCIATION.

By the means which have been pointed out, the construction of any sentence may be made as clear as reading can make it, and, while the meaning does not go beyond the terms of the

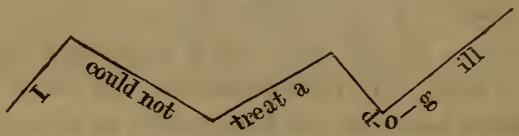
sentence, the conditions of a significant pronunciation will be thus fulfilled. But nothing is more frequent than that a sentence really does not express what it is intended to express, if understood plainly, according to the actual amount of the words composing it, the meaning, in such cases, having a reference to something said before, or something generally pre-understood, or to something implied by the very form of the sentence, though not really expressed by the terms in it. On such occasions, the more than ordinary meaning will be signified by an unusual arrangement of the inflections of the voice; or, in other words, the common manner of pronouncing will give place to an *extra* manner. If the following sentence—*I could not treat a dog ill*—is intended to convey, as a plain piece of information, what the words actually express, and nothing more, the inflections of the voice will fall into the common arrangement of opposite pairs, harmonizing with the conclusive slide:

But if, instead of a plain, we employ this sentence with a referential meaning, it will be necessary to

* The musical lines are omitted, because they may easily be supposed.

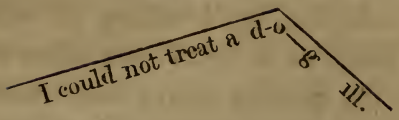
disturb the harmonic arrangement of the slides; and supposing our object requires that our meaning, with regard to what is referred to, should be left doubtful, the irregular inflection will be an upward slide, as in the following example, where the upward slide is evidently irregular, because it terminates the sentence:

EXAMPLE I.



The meaning of the sentence when so pronounced, will be to this purport: *However I might deal with other animals, yet a dog is of that nature, that him in particular, I could not treat ill.* We suppose the reference is to other animals, because the irregular slide is on the word *dog:* had it been on some other word, on *I*, for instance, the allusion would have been different. The object of the irregular pronunciation is attained, in cases like the present, by leaving the meaning doubtful with regard to what is referred to—(that is to say, in this instance, by leaving it undetermined whether we could or could not treat other animals ill). If the object of the irregular pronunciation should be to convey a positive meaning with regard to what is referred to, the irregular inflection will be a downward slide:

EXAMPLE II.



The reference is still to something opposed to *dog*, because the irregular slide is still on that word; but the meaning implied by the allusion is now positive; for the speaker intends to signify thus much: *I could not treat any creatures ill, who have higher claims on my kindness, since I could not treat even a dog ill**.

* It is common, in speaking of *emphasis*, to consider the word affected by it as designating the more important idea: in the spirit of which supposition I have somewhere read, that, "If, in every assemblage of objects, some appear more worthy of notice than others; if, in every assemblage of ideas, which are pictures of those objects, the same difference prevail,—it consequently must follow, that in every assemblage of words, which are pictures of these ideas, &c. &c." All this would be very well if the mind were a *camera oscura*, and language the showman, proclaiming to those without what was represented within; but till the act of conceiving and expressing a thought shall be proved to be a process of this kind, the argument here adopted is nothing to the purpose. Words formed into a sentence, are not significant of the meaning individually, but collectively, and the effect of any one of them taking an emphasis, is a peculiar force given to the meaning of the whole sentence. It is a similar case with the closer junction of two words, by using one accent instead of two. Thus we should say, the *wár mìnister*, if there were no other ministers of state beside that one, but as there are others, we say the *wár-minister*, with a

By not finishing a sentence with the usual conclusive inflection, but breaking off with the suspensive slide, as in Ex. I. the effect will always be, that the speaker leaves some conclusion for his hearers to draw, or something for them mentally to supply*. The end in doing this may

reference to the others. It cannot be said that *minister*, which drops the accent in the last expression, designates a less important idea, for both words designate but one object, and that is a *minister*,—and all the difference is, that the last expression includes the relation in which he now stands, and in which he was not conceived to stand before.

* In such cases, it must not be supposed that the speaker could, with equal force, express in words what he leaves unsaid. Words, after all, would be but feeble interpreters of thought, if the hearer did not, in all cases, collect from them much more than they actually express. In sentences of the plainest meaning, there is always something left unsaid, (for instance, something to the purport of *I perceive, I desire,* must be meant in all sentences, though not expressed;) but then, in these cases, whatever is *un*said, is so obvious from what *is* said, that there needs no other indication to point it out. It is otherwise with such cases as are contemplated in the text; for there the speaker's meaning is not obvious from what he says, independently of the manner in which he says it. The peculiarity of the manner excites imagination, and his meaning is conceived much more strongly than if he had depended on words alone for the purpose. Suppose, for instance, instead of the short sentence, Ex. 1. with the significant inflection, he had said, with a plain pronunciation, *Howéver I might deàl with óther animals, I could not treát a dòg ill.* The sentence certainly approaches the meaning of the other, but by no means has the same force, and therefore it still admits of the significant inflection.

not always be the same; but, in that instance, the intention evidently is, that what is stated as not being doubtful, may seem particular in being contrasted with what is purposely left doubtful. When, on the contrary, the regular slides of a sentence are interrupted by a conclusive slide out of its usual place, as in Ex. II. the effect will always be a more than common positiveness, so as to leave nothing doubtful, either of what is stated, or what is left unstated; and the end will be, to demand attention to one subject in particular, by requiring the entire exclusion of whatever may be suggested as opposed to it; or else the intention will be to signify, that as the speaker's meaning is positive with regard to the subject mentioned, it is also positive with regard to whatever is alluded to, or still more so, in proportion to the nature of the one as contrasted with the other. The former of these *extra* slides may be called the EXTRA-SUSPENSIVE INFLECTION, or the SUSPENSIVE EMPHASIS: the other may be called the EXTRA-CONCLUSIVE INFLECTION, or the STRONG EMPHASIS. And it is to be remarked, they are seldom simple slides, but are generally circumflected; at least they are always liable to be so: that is to say, a little of the opposite slide is usually heard before they are carried upward or downward*.

* Thus it appears, the inflex accent, in our language, has two varieties.

In both sentences, Ex. I. and Ex. II. the word *ill* loses its accent. By this proceding the speaker suggests that the subject to which it refers must be *pre-understood*, as a necessary step to the particular meaning he has in view. "I am speaking of treating *ill*;" (he virtually says,)—"*that* must be pre-understood as the subject of my assertion; but the particular assertion I have to make, is, that I could not treat a *dog* ill. Any word, or class of words, which is thus deprived of its accent or accents, because the subjects are suggested to be pre-understood in the manner here explained, or because they have been really mentioned before,—any such word, or class of words, may be said to be pronounced PRONOMINALLY*.

The several appellations which have been applied to the peculiarities of pronunciation observable in these instances, will be sufficient for all other cases; as any deviation from the regular manner of accenting a sentence, is resolvable into similar causes.

Interrogative sentences frequently terminate with an upward inflection; but this is the suspensive emphasis; for questions, of which the

* *Pronominally*, because they refer to their subjects in the same manner as a pronoun refers to its noun, after the subject denoted by the noun has been regularly introduced, and become an implied topic of the discourse.

terms directly correspond with those expected in the answer, are pronounced conclusively, like other plain sentences. Thus we say, with a conclusive inflection, *When are you going to Lòndon?* for the reply is expected to contain a term, or terms, directly answering to *when* in the question. So also we say, with a conclusive inflection, *A're you going to London, or are you nòt going to London?* for we presume the answer must agree with one or the other of these alternatives. But when a sentence does not prescribe the terms of the answer, by terms with which those in the answer are expected to correspond, the speaker signifies his meaning by the suspensive emphasis; thus—

EXAMPLE III.

You are going to Lóndon.

This sentence is affirmative in form; but it is uttered with a suspensive inflection, which intimates that the hearer is to confirm it, if right; to deny it, if wrong. Expressing it in the form of a question will merely transpose the first two words;—the speaker's intention that the hearer shall draw the conclusion, will be the same as before; as,

EXAMPLE IV.

Are you going to Lóndon?*

* Suppose the hearer, who had not properly attended, were

In sentences resembling this, the transposition of the words renders the extra-meaning obvious, and the suspensive slide would be employed without hesitation, as the only one proper for the purpose. But almost every other kind of sentence, intended to bear an extra-meaning, is liable to be defrauded of its full signification by being read with a common arrangement of the slides, particularly when long and complex.—Thus, for instance, the following sentence:

EXAMPLE V.

The spirit of true religion is fâr removed from that gloomy and illiberal superstition which teaches men to fit themselves for another world by neglecting the concerns of thís.

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to say, "I beg your pardon—what did you ask me?" the speaker would answer, with a conclusive slide, as giving the plain information desired—"Are you going to Lòndon."—On the other hand, a question of which the terms correspond with those expected in the answer, will be pronounced suspensively, if a reference is made to something that has preceded. Thus, if the interrogator were obliged to repeat one of the preceding questions in the text, because he had not rightly understood the answer, he would say, "Whén are you going to London?"—the words after *when* being pronounced pronominally, embraced by the suspensive accent on that word. The question above, *What did you ask me*, is pronounced suspensively, for a similar reason; for were it to be uttered independently, without *reference* to any thing immediately preceding, and without inferring that the speaker partly knew what had been asked, it would be a plain sentence, and pronounced conclusively; as, "What did you ask me this mòrning?"

This sentence is not meant for a piece of plain, independent information, but bears a reference throughout to a contrary opinion which is supposed to prevail; and on account of this referential signification, it is made to terminate with the extra-suspensive slide.

Hannibal, inciting his soldiers to victory and plunder, says—

EXAMPLE VI.

You have been lòng enough employed in driving the cattle over the vast mountains of Lusitania and Celtibéria.

The information amounts to nothing in itself, but as a suggestion of something further, it conveys a great deal: accordingly the sentence terminates with the suspensive slide. The next example terminates in the same manner.

EXAMPLE VII.

If we have no regard for our òwn character, we ought to have some regard for the character of óthers.

Neither is this sentence intended for information, of which the hearer is not supposed to be in previous possession; but it is delivered in the manner of a hint, as being a proposition commonly acknowledged, and the inference being left for the hearer to draw, is much more forcible than if the speaker had tried to express all his meaning in words with a plain pronunciation.

EXAMPLE VIII.

Satan was the tèmpter, ere the accúser, of mankind.

The plain meaning would be an historical statement of the facts; but a suggestion is intended, that Satan could not have been the accuser, if he had not first been the tempter, and to make it convey this suggestion, the sentence receives the extra-suspensive slide.

The Angel, prophesying to Adam the pursuits of Nimrod, says that he will be a hunter, but adds that

EXAMXLE IX.

Mèn, not béasts, shall be his game.

A speaker would never express by a negative what he had already said affirmatively, as in this instance, unless he intended a reference to some opposite notion. In the present instance, the opposite notion is the common idea of hunting, and to make the sentence bear a reference to that notion, it receives the extra-suspensive slide.

The strong emphasis being a downward inflection, like the conclusive slide, (though more forcibly marked, and liable to be circumflected,) is less perceptible at the end, than when it interrupts the regular accents in the middle of a sentence: for instance,—

EXAMPLE X.

A man of a polite imagination can converse with a pìcture, and find an agreeable companion in a stâtue.

This sentence is intended to convey an extra-meaning, and, for this end, *picture* and *statue* are made strongly emphatic; though, for the reason assigned, the emphasis is more perceptible on the first than on the other. The allusion is to every thing more capable of conversation than a *picture*, or companionable than a *statue*, and the meaning is positive with regard to the objects named, that equal or greater positiveness may be inferred with regard to those not named. In such examples as these, it should be observed that the statement is an extreme, and the positive meaning is felt to fall with the greater weight on the subjects alluded to, in proportion as they recede from the extreme. The instance, Ex. II. was of the same kind, and so also the following:

EXAMPLE XI.

Better to réign in Hèll, than sérve in Hèaven.

This might be pronounced with the regular reversed harmonic pairs, ⋁⋀ and it would then convey the plain meaning. But the speaker may intend to signify that excessive love of rule, and hatred of servitude, which would lead him in any

case,—since it makes him even in this extreme case,—to prefer the one to the other; a plenitude of meaning which is conveyed by the strong emphasis on *hell* and *heaven*.

In the following example, which is the commencement of a letter in the Spectator, the strong emphasis has not precisely the same intention:

EXAMPLE XII.

I have often lamented, and hinted my sorrow, in several speculations, that the art of Painting is so little made use of to the improvement of our manners.

The intention of the strong emphasis on *painting*, in this instance, is merely to demand the attention of the hearer at the beginning of the essay to that subject in particular, by requiring the entire exclusion from his mind of all other arts, to which, by the emphasis, allusion is made. A further meaning might be given to the sentence, by pronouncing all the words after *painting* pronominally; for an intimation would thus be made to the hearer, that he is supposed to preunderstand that the arts alluded to *are* made use of to the improvement of our manners, though *painting* is *not*. But as there would be an unpleasantness in breaking in so far on the regular harmonic pronunciation of a sentence, at the very beginning of the essay, as well as an appearance of requiring too much of the hearer before

he was sufficiently acquainted with the subject, a judicious reader would, in this place, deviate no further than to place the emphasis on *painting*.

But the pronominal pronunciation is absolutely necessary in such instances as the following:

EXAMPLE XIII.

Hamlet, thou hast thy father much offended.
Madam, yoù *have my father much offended.*

Here the phrase in italic is pre-understood, because it was used in the preceding sentence, and *you* is strongly emphatic, as marking, by reference, the speaker's positive meaning with regard to himself;—*It is not I, but you who have, &c.*— The suspensive emphasis would equally mark his meaning with regard to his mother, but as it would leave his meaning, with regard to himself, in suspense, and would therefore imply that her charge against him might possibly be true, the expression of the passage would not be so strong. Yet in this case, as in the other, the phrase in italic would be pronominal, only that, in the latter case, the previous slide would carry the tone upward.

EXAMPLE XIV.

A good man
will love himsèlf too well to lóse *an estate by gaming,*
and his neighbour too well to wìn *one.*

EXAMPLE XV.

A good man
will love himsèlf too well to lóse,
and his neíghbour too well, to wìn *an estate by gaming.*

In these sentences, there are no extra inflections, either suspensive or conclusive, the opposition of parts being signified by the regular inflections, as Ex. XX. Sec. 2. p. 93. But in both instances, the phrase in italic must be pronounced pronominally, so as to intimate that what is denoted by it, is the pre-understood subject, concerning which the alternative is proposed. In the first example, this phrase will be embraced by the upward accent of the preceding word, in the last example, by the downward accent.

A pronominal phrase that extends to a considerable length, will not admit of being embraced by a single accent. The whole of the words between *far* and *this*, in Ex. V. p. 108, are pronominal, inasmuch as they refer to the pre-understood conception of the subject, which the speaker keeps in mind throughout the sentence. And though, from the length of the phrase, it must have several accents, yet the continuative tone to which they should be reduced, will render them nearly imperceptible. A similar remark applies to Ex. VI. p. 109.

As a pronominal phrase (except under the circumstances just mentioned) has no accent of

its own, but is embraced by the accent of the preceding word, it frequently happens that a word will have a stronger (that is, a more perceptible) accent than other words, merely because it chances to be the word immediately before the pronominal phrase. Some of the sentences already quoted, illustrate this remark; but it will be proper to add other examples, as well for this purpose, as to exemplify further the nature of a pronominal phrase.

EXAMPLE XVI.

Jonathan loved David as his own soul. And Jonathan made a covenant with David, becàuse *he loved him as his own soul.*

The phrase in italic must be pronounced pronominally, the subject being pre-understood, as having been mentioned before; hence the word *because*, as its accent embraces this phrase, seems to have more force than it would otherwise claim.

EXAMPLE XVII.

When the wicked man
turneth awáy *from his wickedness that he hath committed,*
and doeth that which is lawful and right,
he shall save his soul alive.

If it be deemed that the subject of the phrase in italic is pre-understood, as having been virtually mentioned before, (namely, by the phrase

a wicked man, which means a man *that hath committed wickedness;)* and if it be judged proper, on this account, to pronounce it pronominally, then the word *away* will have a more remarkable accent than the principal words before it, because it will seem to embrace that phrase, inasmuch as the continuative tone in which the phrase will be uttered, will render the accents till the end of the phrase, nearly imperceptible.

In some cases, perhaps, when the subjects are pre-understood, it may not be eligible to read a phrase pronominally, because the harmony of a sentence (where harmony is of consequence) might suffer too much. But these cases are but few; for, generally speaking, one very great feature of significant reading, probably the greatest, is the distinguishing of primary information from what is pre-understood, and therefore secondary. The subjects of discourse, when once introduced, go along with the mind continually; and it betrays inattention to the drift of thought, or incapacity to follow it, or, at best, a very bad habit which prevents the reader from shewing outwardly that he follows it, when he makes no distinction between the words and phrases that refer to those subjects, and such as bring the hearer acquainted with something new. This is a point of the utmost importance, and it is astonishing that writers on Elocution should never have noticed it.

The student must never suppose, that any emphasis on a particular word detaches the meaning of that word from the meaning of the whole sentence. None of the preceding examples or explanations, if they have been properly understood, lead to such a conclusion: the suspensive emphasis, or the strong emphasis, on a particular word, gives a particular meaning to the whole sentence;—by changing the seat of emphasis, the meaning is altered, but still it is the sentence, so pronounced, that expresses the meaning.—The suspensive slide at the end of a sentence gives to the whole a particular meaning, as several examples have shewn; and sometimes the particular or extra-meaning requires the regular or harmonic slides in several parts of the sentence, to give place to the extra-suspensive or extra-conclusive slides. In proof of which, compare the following sentences:

EXAMPLE XVIII.

He cànnot exalt his thoughts to any thing great or noble, who only believes that, after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for éver.

EXAMPLE XIX.

Can he exalt his thoughts to any thing great or noble, who only believes that, after a short turn on the stage of this world, he is to sink intó oblivion, and to lose his consciousness for éver?

EXAMPLE XX.

How can he exalt his thoughts to any thing great or noble, who only believes that, after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever?

The first of these, Ex. XVIII. receives the suspensive slide at the end precisely for the same reason as Ex. V. p. 108. The next sentence, Ex. XIX. is a question of the same form as Ex. IV. p. 107, and it not only receives the suspensive slide at the end, but if pronounced so as to convey the fullest meaning, takes the suspensive emphasis on most of the principal words: for, in proportion as it is believed that the hearer cannot but answer in the negative, he is urged to answer (mentally) one way or the other. The last sentence, Ex. XX. is a question of that form which requires a conclusive inflection at the end; nor can the conclusive slide, proper for that form, be changed in this instance for the suspensive slide, so as to make Ex. XX. coincide in pronunciation with Ex. XVIII.; since the suspensive slide would intimate that it had been explained *how*, &c. and the interrogator not having entirely understood the explanation, wished to hear it again. The sentence ought, on the contrary, to be so pronounced, as to intimate the impossibility of an answer; and to give it this extra force

of signification, the regular harmonic accentuation should yield to the strong emphasis on many of the principal words of the sentence, the earnestness of the reader determining which. Thus also the senator Lucius, in the play of Cato, at the conclusion of his speech, urges, with a strong emphasis on several successive words, the argument for peace, which he thinks unanswerable:

EXAMPLE XXI.

What men could do,
Is done already. Heaven and earth will witness
If Rome must fall, that we are innocent.

It cannot fail to be remarked from these, and some of the preceding examples, that, in proportion as Reading is required to step beyond the regular harmonic pronunciation which merely exhibits the construction of a sentence, it advances on the precincts of Speaking: for the extra or emphatic inflections not only exhibit the meaning of a passage, as we suppose it to have been intended by the author, but they signify, in general, some of that earnestness or energy of mind which led him to employ it with so full an intention. Thus it happens in this, as in all other cases where we attempt to draw distinctions for the sake of scientific arrangement, that, however obvious the distinction may appear

on a general view of the subjects, the precise line which bounds them can no where be found. The transition from Reading to Speaking, which forms the subject of the next chapter, will therefore be made without difficulty.

CHAPTER III.

IMPASSIONED READING, OR SPEAKING.

Omnis enim motus animi suum quendam à natura habet vultum, et sonum, et gestum; totumque corpus hominis, et ejus omnis vultus, omnesque voces, ut nervi in fidibus, ita sonant, ut a motu animi quoque sunt pulsæ.

CICERO.

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1. THE STATE OR TEMPER OF THE MIND IN SPEAKING.

In recurring to the principles exhibited in the introductory essay, we find, that if language, in its progress toward perfection, could have proceded on the pattern of nature, it must have invented a WORD for every sentiment that was to be expressed, which WORD would have been proper for that sentiment, and for none other. The impossibility of such a proceeding forced an artificial plan into use: when a new expression was wanted, two or more words were put together, each of which had served a particular purpose, but which, by modifying one another, were

made to serve, collectively, another particular purpose: and thus by degrees losing all reference, individually, to particular subjects, words became signs of general value, that might be put together so as to form a factitious WORD for any occasion, to serve instead of the one proper for the sentiment that would have been employed, if language could have been perfected on the pattern of nature. An apparatus that requires and implies so much art in the management, little accords, however, on many occasions, with the fervour and rapidity of our thoughts. When several circumstances press upon the mind at the same time*, all of which concur in producing the state or temper in which it finds itself, we would fain give utterance to them at once;—we try the language of nature,—it is not adequate to our purpose, and we are driven back to artificial language by the same necessity which gave it birth. If the passion is violent, we give it vent in short abrupt sentences, which, from frequent use, suggest themselves as readily as the language of nature: still they are far from being adequate to our purpose, because they exhibit the circumstances by which we are influenced

* A long train of circumstances, cannot, philosophically speaking, be present to the mind at once, but, practically speaking, it may: for the circumstances pass and repass with a rapidity of succession which time cannot measure.

only by starts and fits;—we want the ONE WORD that shall lay bare the mind in a moment; but it cannot be found, and we have only to avail ourselves of the best means in our power to supply its place. In proportion as our feelings allow of the employment of art, we seize upon those circumstances that are most prominent, and express them in sentences as closely connected or dependent as the forms of speech permit. Yet, however well cemented they may be, this consequence cannot but happen from the slow process of the communication, compared with the rapidity of thought,—that as the speaker is obliged to dwell on the circumstances that affect him one at a time, each may affect him somewhat differently from the rest, and therefore, though in a single sentence, or a series of connected sentences, there will be one predominant state of mind throughout the whole, and one general effect resulting from the circumstances detailed, yet, in proceeding with the detail, that general effect will resolve itself into many subordinate varieties of temper and feeling, which may be very numerous both in kind and degree*. To take, for an example, the opening sentence of Cicero's oration for Milo:

* It does not follow, because we feel the means of communication to be immediately unequal to our thoughts, that therefore our thoughts may not be benefited by the art which must

EXAMPLE I.

Although I fear it may be a shame to be dismayed at the entrance of my discourse in defence of a most valiant man, and that it no ways becomes me, while Milo is more concerned for the safety of the state than for himself, not to shew the same greatness of mind in behalf of him; yet this new form of prosecution terrifies my eyes, which, whatever way they turn, want the ancient custom of the forum, and the former manner of trials.

In projecting this sentence, the speaker must at once have felt the full weight of all the circumstances mentioned in it, and probably of many more; but in proceeding with it, the general feeling must have resolved itself into several subordinate varieties, as each circumstance, in passing before the mind, became prominent before the rest,—a feeling of shame; of respect and approbation; of self-dignity; of purer alarm; and of regret. The general feeling, which was a mixture of all these in their due proportions,

be employed to make them known. Even when the sensibility is chiefly concerned, we increase the force of right impressions and remove wrong, by dwelling severally on the circumstances that affect us. In matters of reasoning, there can be still less doubt of the tendency of language to improve our thoughts; for those which led to one conclusion in the rapid glance with which they were at first comprehended, frequently lead to another in the slow process of putting them into words. Hence it is that literary composition is the surest guide to the art of accurate thinking.

and of alarm far beyond the rest, would indeed be still predominant, and, throughout the whole, would modify the others; but would not prevent them from taking their turn in their influence, separately, on the speaker's state of mind.

2. CORRESPONDENCE OF NATURAL EXPRESSION WITH THE TEMPER OF THE MIND.

Having thus adverted to the effects produced on the mind within by the intervention of artificial language, we may now consider the signs of natural expression without, modified, as they will be, by the same causes. For however we may be driven by necessity to the use of artificial language, it is pretty certain that we scarcely ever make a complete exchange between that and the language of nature: some of the signs of natural expression will still remain, and will indicate the state or temper of the mind, though they cannot explicitly make known the circumstances that produce it. These natural signs of inward feeling are the LOOKS, the TONES* OF THE

* This word is not used here in the same sense as in the first and second chapters, where it was occasionally employed instead of *accents* or *inflections*. Here it means the *qualities* of the voice, in the same manner as when we speak of the tones of different instruments, as to sweetness, harshness, smoothness, &c.

VOICE, the RATE OF UTTERANCE, and the GESTURE. Of these, the looks are least modified by the restraints which language imposes: they signify at once (as far as they possess expression to make themselves intelligible) all that the speaker intends to say ;—they mark the state of his mind before he speaks, as well as indicate the subordinate feelings which arise as he proceeds. The tones of the voice are equally ready to obey the impulses of nature, but they must yield to the necessities of art: when emotion bursts out in short abrupt sentences which take the place of natural ejaculations, they are, perhaps, precisely such as would have accompanied those ejaculations: but in sentences of more contrivance, the tones will receive some modification, because they must accompany the sentence through all its parts to the end, and must bend to the slides which mark the construction. Still will they be eminently expressive of the speaker's state of mind, and in their several varieties of smooth, harsh, gentle, low, soft, loud, high, shrill, strong, firm, tremulous, will indicate the predominant and the subordinate feelings by which he is actuated. The rate of utterance is a sign of temper which arises from the use of artificial language: yet it is perfectly natural, when we are obliged to express our thoughts by a succession of articulate sounds, that we should utter them

sometimes in one manner and sometimes in another, according to the state of mind we are in,—that is, with greater or less degrees of rapidity or slowness, or with more or less of evenness and continuity. With regard to gesture, it is more liable than any of the signs of natural expression to yield to the modifications of art: nay, it is possible to render it entirely conventional, and make it signify the meaning of a sentence by denoting the words, or even the letters, of which it is composed: or, it may be pantomimic, and infer a meaning by some action which makes it easily guessed at. Those alone are natural gestures which are involuntary; though even of such gestures, it will often be difficult to say how far they depend upon nature, and how far upon habit. But the gestures employed in discourse are, in general, such as the speaker chooses to employ, and they serve to discriminate, enforce, and illustrate his meaning, by marking the divisions of sentences, and assisting the emphatic slides. Gesture of this description is evidently artificial, inasmuch as we employ it to suit the exigencies of artificial language. Yet it is so far regulated by nature, that, according to the temper of the mind, it will be executed with more or less of force or languor, slowness or rapidity, restraint or boldness, frequency and intermission.

3. CASES IN WHICH THE NATURAL AND ARTIFICIAL SIGNS DO NOT AGREE.

When we make use of words to convey our own thoughts, and form our sentences at the moment we want them, the natural signs agree with the artificial with a readiness it would be difficult to prevent. But when sentences already prepared are set before us, and we feel that all our business is to *read* them, the natural expression is that which arises from the consciousness of the office we are fulfilling: and it is not till we get rid of this consciousness, that the natural and the artificial signs are likely to agree. In silent reading, it is scarcely possible to enter warmly into an author's sentiments without supplying his language, mentally, with some of the signs of natural expression; because, in this case, the tendency of the imagination is, to make the reader think he is listening to another, not that he is fulfilling the office of a repeater: but the moment he hears the sounds of his own voice, the deception is at an end; he cannot mistake himself for the author; and while he still feels what the natural expression should be, he equally feels it would be out of his character to adopt it. If, however, he is really the author, and the discourse has been prepared for the very occasion

on which he pronounces it, nothing can prevent the natural signs from according completely with the artificial, but an unnecessary recollection of the preparation which has been made—a recollection which will the less intrude itself, the less he has occasion to recur to the book that contains his discourse. Or if the reader, though not the author of the language he uses, should nevertheless entertain the sentiments with as much warmth as if he were, (as in the sincere repetition of prayers from a written formulary,) the adaptation of the natural signs to the artificial would be equally inevitable, except when prevented by the same circumstances as before. On such occasions, audible Reading ought, and may easily be made to lose its distinctive feature, and become impassioned; and the same effect may take place on other occasions, if the reader, ceasing to regard himself as a mere repeater, will, for the time, make the sentiments his own, and deliver the language under that impression. For this purpose an effort of imagination will undoubtedly be necessary; but it needs not be so strong as actually to produce the state of mind which the circumstances of the discourse suppose. A repetition, for instance, of Cicero's oration for Milo, from which a sentence was lately quoted, would not require that the reader should bring the situation of the original speaker so completely home to

himself, as to be penetrated with the same feelings in their full force: no imagination can accomplish so much; nor would the expression be pleasing, which, when the occasion is not real, is as forcible as if it were. The imagination acts in different degrees; and the reader who can sometimes warm his mind with a momentary impression that he is not reading, but speaking, may improve the capability by frequent exercise. In this, as in other cases, much may be done by system. There are some styles of speaking less difficult than others, and which, therefore, ought to be attempted earlier; and there are certain general characteristics of natural expression, which, being acquired before the more particular, easily lead the way to them. The remainder of the present chapter will be occupied with directions to the student on these subjects.

4. NARRATIVE MANNER.

The first and simplest manner of speaking is that which is used in communicating ordinary information, when the subjects are not of a nature to affect the feelings—a manner which must frequently be proper in all kinds of discourse, whether narrative, descriptive, didactic, or argumentative; but which, for distinction's sake,

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may be called the NARRATIVE manner. It scarcely differs from Reading merely significant, except that, as the information which the speaker conveys is supposed to come immediately from himself, his deportment and address must correspond with his assumed situation. The eyes must not be continually fixed on the page, but if the book be consulted at all, it should be only as a note-book, to assist the memory. If a sitting posture be adopted, it should be one that leaves the speaker at liberty to look at the person or persons addressed, allows the body to move a little with the impulse of speech, and permits an occasional gesture with the hand. *(See the plate.)* If a standing posture be chosen, it should not only give room for the same freedom of address, but be a good foundation for every variety of gesture which the other styles of speaking will require. In addressing a number of persons, the speaker should place himself directly before them, and, having carried his eye modestly around, should fix his looks in front, and advance his right hand and arm in the same direction; which advance being made horizontally from the body, will produce a correspondent advance of the opposite foot, in order to give the appearance of a proper balance*. The full

* Prolato dextro stare, et eandem manum ac pedem proferre, deforme est. This is a maxim of Quinctilian's, and the

weight of the body must be planted on one foot only, and rest lightly on the other; and as it is natural, in beginning to speak, to incline forward toward the persons addressed, the full weight may at first be given to the advanced foot, which inclined position will raise the heel of the retired foot a little from the ground. The speaker may afterwards feel it proper to bring the body into an erect position, for which purpose its weight must be thrown back upon the retired foot, and the one in advance must be drawn in a little*. But increasing earnestness will continually bring him forward to his first position, and this will be found desirable on another account,—namely, that it better allows of a swing or sway of the body, in order to address the sides as well as the front. *(See the plate.)* For the looks, though at first directed in front, must afterward be carried to all parts of the auditory in succession, and the body must act in unison with them, by turning itself with an easy flexible motion, so as

direction given above, coincides with it. Our gait in walking teaches that an advance of one of the feet is naturally accompanied with the advance of the opposite arm. However, when the advance of the foot is not directly in front, graceful gesture by no means forbids the arm on the same side to be raised.

* In the sentence immediately following the one just quoted Quinctilian says,—In dextrum incumbere interim datur, sed æquo pectore. Book XI. c. 3.

always to bring the breast *square* to the persons addressed. As to the hand, it must not only vary its direction in the same manner, and follow the motion of the eyes continually, but must mark the progress of the discourse by its action. Where meaning is incomplete, the hand being raised, and thus signifying preparation for some other gesture, will accord with the suspension of the voice. Where an emphatic slide is employed to introduce some novel or remarkable circumstance, or an harmonic slide, to indicate that the sentence approaches its end, the hand may add the force of action to the force of inflection. Where meaning, after being long in suspense, is at length completely formed, the dropping of the hand will properly coincide with the cadence of the voice. Where parts of sentences are opposed to, or balanced against each other, the hand, by being carried from side to side, or performing alternate action with the other hand, will aptly illustrate the nature of the construction. Where something that requires particular attention is indicated by a slower and weightier pronunciation than ordinary, the index or fore-finger extended before its fellows, and continually lifted up and down, so as to mark every accent with a gentle stroke, will greatly assist in securing the required attention. Where an enumeration of distinct particulars occurs, the same index applied in

turn to the several fingers of the other hand, will properly mark the nature and the extent of the series. Where a description is to be made which comprehends any reference to relative situation, length, breadth, depth, distance, space, motion, or manner of action, the hands will move in a variety of different directions, as the picture of the objects in the speaker's mind may prompt. And, lastly, where a sentence does not seem to call for any gesture, the hands, for a while, may hang easily at the side, ready to commence action afresh when an occasion occurs for bringing them again effectually into use. Thus, where the composition is so unimpassioned as not to suggest any particular kind of gesture, a sufficient variety may nevertheless be found to prevent the sensation or the appearance of that awkwardness, which an assumed situation is likely to produce. —To these hints, it will, however, be proper to add, that, as the same position should not be continued for a long time together, the position with the left foot advanced, though perhaps on the whole more convenient than any other, must occasionally be changed. The right foot may step forward, but rather in a side direction; and the address, for a time, may be to that side, comprehending the half of the audience, reaching from the right extremity to the middle. From this, a change may be made to a correspondent position

on the left side, the left foot being advanced in a side direction, and the address may include the other half of the audience, reaching from the left extremity to the middle. The speaker will find himself getting nearer to his audience by these advances, when occasion should be taken to retreat a step or two, and the last step being made with the right foot, leaves him in the original position, with the body erect on the right leg. In this address from side to side, the hands may gesticulate alternately, each on its own side, —but the left hand should seldom gesticulate alone : it may occasionally perform the principal gesture, but the other should be ready to support it with auxiliary action ; and, in the same way, when the right is performing the principal gesture, the left may occasionally assist it.

5. ARGUMENTATIVE MANNER.

After the narrative manner of speaking may be described the ARGUMENTATIVE, which is that we employ when our business is not merely to inform, but to convince. While we suppose the mind of our hearers to be passive, we have nothing to do but with self-possession to present our subject in its proper shape and colour; but

argument implies opinions or contrary feelings to be combated;—the voice becomes louder, and generally higher;—the inflections are heightened; that is, they move within greater intervals, going deeper into the grave, and higher into the acute;—the motion of the eye is quicker;—the rate of pronunciation is slow, moderate, and rapid by turns—slow, when a particular point requires steady attention—rapid, when premises carefully collected present a sudden, irresistible conclusion. The hand and arm must accompany the strong inflections with frequent and decisive strokes, and some care must be employed to perform these actions with variety, as well as to raise the arm with grace, and extend it with force and precision. In lifting the arm, the elbow should be raised before the hand, and be kept outwards from the body; the hand should not bend at the wrist, but keep in a line with the arm; and the thumb should preserve its natural distance from the other fingers. This preparation for an emphatic stroke should always begin in good time, the elbow gradually ascending with the current of pronunciation, till at the moment the action is wanted, the hand is brought down with a sudden spring. The direction of the stroke may be various. When the hand is extended toward the front, the preparation may bring the tips of the fingers near the

mouth, and the action will be completed by propelling the hand again to the front, with the palm outwards, and the fingers pointing down. This may sometimes be performed with both hands. When the address is to the side, the preparation may lift the hand as high as the head, and the completion of the action extend the arm to its original position, with the hand either prone or outwards as before. Sometimes the hand may be merely brought nearer the body, and then thrust forward to its original position: or it may be thrown with a jerk toward the persons addressed. When a member which terminates with the upward inflection, requires an emphatic stroke, the hand, instead of being arrested by the action, may recoil from it, and, springing upwards, agree with the suspension of the tone; for instance:

EXAMPLE.

I demand justice of you, fathers, upon the robber of the public treàsury, the oppressor of Asia Minor and Pamphỳlia, the invader of the rights and privileges of Rómans, the scourge and curse of Sìcily.

CICERO AGAINST VERRES.

A forcible action should accompany each of the inflections here marked; but it should recoil and mark suspension at the end of the penultimate member.—On some occasions, the hand

may at once spring upwards, and make its emphatic stroke in an elevated instead of a downward position, particularly when the speaker expresses triumph or encouragement.

6. MEDITATIVE MANNER.

Next in order to the Narrative and Argumentative, may be described a manner of speaking which we may call MEDITATIVE. It takes place when the speaker seems to follow, not to guide, the train of thought;—that is to say, when he does not seek to convey information of which he is previously possessed, or to establish a truth of which he is previously convinced, but reflects for his own information or pleasure, and pursues his reflections aloud. In this mode of speaking, the tone of voice is generally low, the rate of utterance tardy, while the thought is undetermined, but brisk when any point is suddenly evolved. The eyes are frequently upward or cast upon the ground, and only directed to the spectators when something in the way of information occurs. The gesture describes small spaces;—the hand, after wandering for a moment or two, suddenly stops and keeps for awhile in a suspended position; the looks at the same time being fixed; till at length the development

of thought again gives freedom to the action. The hand is sometimes held under or near the chin, or applied to the forehead: at other times the tips of the fingers of both hands are applied together, while the arms touch the sides of the body. If the train of thought flows with comparative ease, the hand may repose itself on some neighbouring object, or be placed in the bosom, or the arms may be folded across the breast. The motions of the feet must accord with the other gestures—the steps being sometimes quick and uncertain—sometimes suddenly arrested—then again acquiring freedom and ease.

7. CIRCUMSTANCES WHICH QUALIFY ANY OF THE STYLES OF SPEAKING.

All discourse which does not acquire a character of expression from passion and emotion, will fall under one of the three styles of speaking described above. But it must not be expected that, in the same piece, the style of speaking will continue unchanged throughout. A narrative will frequently demand some of the eagerness of argument; argument is often accompanied by a statement of premises which must be made in the plainest and simplest manner; and meditation, if the train of thought flows with

freedom, will have the ease of narration; if the points are dubious, will require that they should be balanced one against another with the earnestness of disputation. Nor must those momentary changes of manner be forgotten, which subordinate circumstances produce while the slow progress of speech gives each in turn a prominence before the rest. And if a circumstance of superior importance occurs, calculated to produce decided passion or emotion in the speaker's mind, the plain style of narration, or argument, or meditation, must give place for a time to the peculiar expression which that passion or emotion requires. A modification of manner will also arise from the nature of the composition, and from the character or the situation of the speaker: *First, from the nature of the composition:*— what is written in an easy colloquial style, must be pronounced with a rate of utterance more fluent, tones more familiar, rhythmus less palpable*, looks less sedate, and gesture less extensive, than what is rhetorical, poetical, or otherwise raised above the level of common discourse. In colloquial gesture the play of the hand is mostly from the elbow or the wrist, while the upper arm touches the side; and a shrug, a nod, or a slight twisting of the body, takes place of the

* See Chap. I. Sect. 9. page 58.

regulated gestures which the higher kinds of composition demand.—*Secondly, from the character or situation of the speaker:*—a preacher instructing his flock; a general haranguing his army; a senator addressing the president of the assembly; ought each to have a different manner, arising from a sense of the relation in which he stands to his audience; and this difference should appear, though each may happen to pronounce the same sentences. The same remark may be applied to other situations, whether real or assumed.

8. VEHEMENT MANNER.

When discourse turns upon subjects of strong and immediate interest, which fasten on the speaker's feelings, and excite any of the active or violent passions, as confidence, determination, courage, fierceness, triumph, pride, indignation, anger, rage, hatred, fear, remorse, despair, envy, malice;—a manner of speaking arises which may take the comprehensive name of VEHEMENT. Of the three plain styles of speaking already named, the argumentative is that which is chiefly liable to rise into vehemence. It may be said to be plain, while the subject is of an abstract or general nature, or while the speaker is only ad-

vancing to the more important parts of his discourse. But when he employs exhortation, encouragement, warning, remonstrance, menaces, or is carried by his subject into any of the passions mentioned above, the manner of expression becomes very distinguishable from that which is merely argumentative. In expressing *confidence*, *courage*, *determination*, *pride*, the voice is strong and loud, but with respect to pitch, is in a firm middle tone. In *remorse*, *hatred*, *envy*, *malice*, it is generally low and harsh. *Anger*, *rage*, *scorn*, have the same harshness, but usually the tone is higher. *Remonstrance* is generally in a low and more gentle tone. In *despair* the voice is frequently loud and shrill. *Fear*, when it leads to action, resembles other vehement passions in many of its effects; but when it entirely relaxes the frame, and takes away the power of action, or when it is excited by the contemplation, rather than the presence of danger, it comes, in either case, under a different description. Extraordinary vehemence in any of the passions, generally accelerates the rate of utterance; though in hatred and malice it may be retarded, and become slow and drawling. With regard to gesture—it will be performed with a tension of the muscles proportioned to the strength of the passion, and what was artificial will frequently give place to that which is forced by nature.

In *confidence*, *pride*, *triumph*, the body is erect, and sometimes thrown back; the hand places itself on the breast or the hip, or is thrown upwards with a correspondent motion of the head. In *exhortation*, the hands are raised—in *remonstrance*, they are gently but repeatedly pushed forward with the palms out, and the fingers pointing upwards. In *fierceness*, *anger*, *rage*, the brows are contracted, the foot stamps, the body inclines forward, and the hand is instinctively clinched. In *hatred*, the hand is violently pushed with the palm outwards toward the object, and the head at the same time averted. In *fear*, the hands raise themselves as a defence, and the body draws back to avoid the dreaded object.

9. PLAINTIVE MANNER.

Opposite to vehemence of manner is that style of speaking which we call PLAINTIVE. When the subjects of narration or meditation excite *grief* in a moderate degree, *pity*, *regret*, a soft and tender *melancholy*, or any kindred feeling, the tone of voice is smooth, tender, and melodious; the rate of utterance even and moderate; the head is frequently shaken mournfully; the eyes are alternately raised, and then cast down, and the hands accompany them with a corres-

pondent and somewhat languid motion, being lifted slowly, and then suffered to fall lifeless to their place.

10. GAY OR LIVELY MANNER.

The expression proper for GAY and LIVELY subjects is distinguished from the last by requiring a more varied tone of voice, a brisker rate of utterance, and more quickness in the looks and action. It is not always, however, that *delight*, *joy*, *enthusiasm*, *rapture*, as they are embodied in poetry, demand a style of expression altogether *opposite* to the plaintive; something of tenderness may still discover itself in the tones of the voice, and the manner may be said to be lively rather than gay. But in expressing *mirth* and *raillery*, the manner is quite opposite to the plaintive, and it is very often colloquial.

11. GLOOMY OR SOLEMN MANNER.

In this classification of the general varieties of manner that take place in speaking, the last which may be mentioned as acquiring its character from the nature of the emotions to be expressed by it—is that we call the GLOOMY or

SOLEMN. It embraces such passions and affections as, *awe, deep melancholy, dread, sublime contemplation,* and *devotion* to a Being infinitely superior. The eyes are frequently cast upward, and then fixed on the ground with an inclination of the body; the tone of voice is low, and occasionally tremulous; the rate of utterance is slow and weighty; the hands are raised, and then suffered to drop in correspondence with the looks; and the whole frame frequently appears to sink backward, as if overcome by the feelings which press upon it.

CHAPTER IV.

DRAMATIC READING, OR ACTING.

In comœdiis——servi, lenones, parasiti, rustici, milites, vetulæ, meretriculæ, ancillæ, senes austeri ac mites, juvenes severi ac luxuriosi, matronæ, puellæ, inter se discernuntur.

Aliud oratio sapit———actione enim constat, non imitatione. QUINCTILIAN.

DIFFERENCE BETWEEN SPEAKING AND ACTING.

Up to a certain point, the preparation for every branch of public speaking is the same. The preacher, the senator, the barrister, the actor, should all be competent to pronounce individual words with propriety, to inflect the voice with significance and harmony in the utterance of sentences, and to adapt the manner of expression to the ever-changing subjects of discourse. When thus far qualified, the pupil may be dismissed from the hands of his teacher, leaving the application of the general principles of the art to the particular purposes of his profession, to be made by himself. Yet, as ornamental Reading sometimes requires a species of mimickry that borders upon acting, it may not be amiss to mention briefly, in this concluding chapter, what it is that properly confers upon Reading the appellation of Dramatic.

In assuming a character which requires no other peculiarity of manner than what arises from the expression of passions common to mankind at large, a person needs not deviate from his own style of speaking—that is to say, from the style which he would himself adopt, if the passion were excited in him to the same degree. But there are some passions and modes of behaviour, (chiefly of the ridiculous kind,) which affect a few, but are by no means general; as, foppery, prudery, coquetry, pedantry, drunkenness, dotage, clownishness, vulgarity, bashfulness; and modes of address and elocution which adhere to persons of a particular age, sex, or country, or of a particular profession; as a bold roughness to a soldier or sailor; acuteness of tone to a boy or a woman; brogue to an Irishman; and a tottering gait, with feeble piping voice, to an old man. A reader who should attempt any of these peculiarities, would probably be obliged to give up entirely the manner of speaking natural to himself, and assume one to which no impulse of general passion could ever be supposed to lead him. Or if, in reading a dialogue in which several persons took part, he should choose to distinguish one from another by something more than a difference of passion, it is evident he would still be obliged to deviate in some respect from his own manner in all the characters but

one, although none of the peculiarities above enumerated were necessary to be exhibited*. Dramatic Reading, then, differs from Reading merely impassioned, by the imitation of another person's elocution and deportment—an imitation which can seldom take place but in reading works of the dramatic kind. Yet, even in pronouncing this kind of composition, it is not indispensable that a dramatic style of reading should be adopted; and tragedies in particular may almost always be impressively read without it; because, in them, the passions are usually such alone as are common to mankind at large, and changes of voice and manner are not necessary to make sentiment affecting, though they may be of advantage for the sake of clearer distinction and variety. Comic tales, however, in which humourous dialogue occurs, can seldom be read effectively without a little dramatic discrimination, though it needs not be so strong as when the composition is entirely in dialogue. Some touches of dramatic colouring will also be necessary in reading the "Seven Ages of Life," the Description of Queen Mab, and other pieces of a similar kind.

* I beg leave to mention the entertainment I call "Shakspearian Readings," as a specimen of what I mean by Dramatic Reading.

APPENDIX.

CONTAINING

PRACTICAL AIDS FOR READING THE LITURGY.

THE KIND OF READING PROPER FOR THE LITURGY.

From the Theory of Elocution unfolded in the foregoing pages, it is now proposed to deduce some assistance for properly reading the chief parts of the service of the Church.

And first, from the divisions at pages 1, 2, 3, it will at once be evident what *kind* of Reading the minister should adopt. If it were *Mechanical Reading*, he would appear to be no further occupied than in sounding the words and joining them together:—if it were merely *Significant Reading*, he would seem to be in the situation of one, who correctly narrates the expression of sentiments, which he does not assume as his own:—and if it were *Dramatic Reading*, however he might appear to others, he must, within himself, be conscious of hypocrisy. The kind of Reading, therefore, which he is bound to adopt, is that which identifies itself with speaking:—using the term strictly, he must not be a Reader, but must declare, and exhort, and con-

fess, and pray, and praise, as from himself; while a higher principle than the teacher of elocution is called upon to advocate, should make the feelings real, and prevent the hypocrisy of artificial display.

But though, to do justice to the liturgy, the delivery must entirely agree with speaking, instruction can scarcely reach beyond the requisites which constitute good reading, namely a completely articulate and just pronunciation of the words,—a varied, significant, and well adapted modulation of the sentences. The expression which should be superadded to these—the outward signs of actual feeling, may be indicated by the teacher, but can be found only in a proper sense of the *different* duties which are to be performed, and in cultivating the frame of mind suitable to each.

PRONUNCIATION OF WORDS OCCURRING IN THE LITURGY.

With respect to this subject, it is hoped the first chapter furnished all that was needed in theory; and the reader is advised to improve his practice by a regular course of exercises, such as will be found in the first chapter of "The Practice of Elocution". In addition to, or in lieu of those exercises, he should acquire the complete utterance of the following words:

Silent letters are printed in italic; the accent of the polysyllables will be known by their classification.

Walk alms psalms wrath[1] earth cleanse strayed done[2] wouldest[3] shew[4]——sinned[5] called erred pleased shewed blessed wicked[6] settled buried[7] tookest lighten[8] holpen heaven

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[1] This word ought to rhyme with *path, bath,* &c.; but usage, the great *norma loquendi,* requires it to be pronounced as rhyming with *Goth.*

[2] This word rhymes with *sun.* The compound *undone* is commonly accented on the last syllable, but being in antithesis with *done,* is pronounced *ùndone.*

[3] This word and its relations *couldest* and *shouldest* have so awkward an effect when pronounced with two syllables, that the reader of the Liturgy is advised to comply with the custom which on all other occasions makes them monosyllables.

[4] This is pronounced *sho.*

[5] It is a general rule, in reading the Scriptures and the Liturgy, to sound *ed* distinctly in those words which, in other cases, would have the *e* silent. But if a vowel precedes, the *e* should be silent even in the Liturgy. Thus *strayed* is pronounced in one syllable, *buried* in two, *justified* in three, &c. In *settled, assembled,* &c. the *e* should also be silent, because it is silent before the *d* is added. On the other hand, the words *shewed, followed, hallowed,* &c. should have the *ed* distinct, because the *w* which is silent before those letters are added, is then pronounced as a consonant.

[6] To sound the *ed* of this word *id* may be justified by analogy as well as usage; but the corruption of shut *e,* into shut *u,* is vulgar or provincial:—*sinnud, wickud, sittuth, providunce, forgivenuss,* are examples of faulty utterance in this respect, which the Reader must correct or avoid.

[7] This is pronounced *berrid.*

[8] Usage is extremely capricious in determining when *e* should

strengthen bounden graven burthen brethren women[9] pardon deacons *h*umble evil[10] devil Scripture[11] knowledge[12] righteous[13] ēither[14] nēither contrite rather[15] spirit covet[16] unto[17] Sātan Pontius[18]——arise again[19] against forget obeyed betrayed upon[20] —— infinĭte rĕquisĭte thanksgiving forefathers num-

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and should not be sounded in the unaccented termination *en*. It should be heard in *sudden*, and should also be heard when a liquid precedes, but to sound it in other cases generally gives an impression of childish nicety, though it must be confessed the syllables *tn, pn, vn,* &c. are very cacophonous.

[9] Pronounced *wimmin*.

[10] It is not a general rule to sink the sound of *i* in unaccented *il*, though usage requires it in this and the next word.

[11] See page 37. v. [12] See page 43. ii.

[13] Pronounced *rì-chus*: see page 44. v.

[14] See page 45.

[15] The *a* in this word is sounded as in *father*.

[16] Pronounced *cuvvit*. Concerning the last syllable, compare Note [6].

[17] When this word is uttered singly, it is pronounced with an accent on the first syllable, but forming part of a sentence, it is always pronounced as two unaccented syllables of some other word "a blĕssing-unto-the rìghteous" "a lántern-unto-my feèt," "a bírd-unto-the hìll".

[18] Pronounced Pònt-yus.

[19] The diphthong in this word is decidedly shortened into the shut *e*, making the last syllable a rhyme to *men*. So also of *ai* in the next word.

[20] Uttered singly, this word has an accent on the last syllable, but in a sentence, it is joined, as other dissyllabic particles, to some other word, and has either no accent at all, or only a secondary accent. In the following passage of the Confession, "have mércy-upon-us-miserable-offenders", it has a secondary accent, because there is no word immediately after, which

bered [21] gathered scattered ordered worshipped followed hallowed justified magnified penitent [22] pestilence parliament sac-rament cherubin seraphin Sab-a-oth Is-ra-el visible [23] Trinity su*b*tilty —— rebelled [24] beloved received declared prepared redeemed conceived oppressed distressed assembled obedient desireth [25] absolveth dissemble [26] transgressions apos*t*les begotten [27] —— testimony necessary spiritual sacrifices [28] —— necessity felicity iniquities forgivenesses —— benediction universal inspiration [29] apostolic.

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claims an accent, and the interval between *mercy* and *miserable* is long. But in the same passage as it occurs several times in the opening of the Litany, the word *us* should be accented, and *upon* is then without any accent: "have mèrcy—upon ús, míserable sìnners." The reason of this difference is, that in the Confession, all the words after *mercy*, do but repeat what from the tenor of the foregoing sentences, is already implied: *We confess ourselves miserable offenders:* "but thou, O Lord, have mercy upon us miserable offenders; spare thou", &c. In the Litany, the passage is independent of such implied connexion, and *us* has the same kind of emphasis that we naturally give to *me* in a correspondent passage, Luke xviii. 13, "God, be merciful to *me*, a *sinner*."

[21] Respecting this and the following nine words, see note [5].

[22] Beware of saying *penitunt pestilunce*, &c. See note [6].

[23] Not *viz-ub-ble, Trinnutty,* but *viz-e-ble, Trin-e-ty.* The compound *invisible* when in antithesis with *visible,* is accented on the first syllable. Compare note [2].

[24] See note [5]. *Assembled* may drop the *e*.

[25] *Dezireth* (not *deziruth*) *abzolveth.*

[26] The *ss* should not be sounded *z* in this word.

[27] See note [8]. [28] Pronounced *sàc-re-fī-zĭz.*

[29] Letter *i* not at the beginning of a word, and unaccented, is always sounded *e*. To say *inspī-ration* is irregular, and quite unnecessary.

Being prepared for properly pronouncing the Liturgy as far as regards Articulation, the reader should next apply himself to acquire that modulation of all its parts, which will exhibit the construction, meaning, and connexion of the sentences to the best advantage. To offer assistance for this purpose without the opportunity of oral illustration, is an undertaking of some little hazard; in the first place, because the marks made use of, may be misunderstood or misapplied a nd, i n the second place, because the mode of reading adopted may not, in every instance, be entitled to *exclusive* preference. These unfavourable circumstances cannot be escaped, and the reader is only requested to weigh them with candour.

EXPLANATION OF THE MARKS ADOPTED FROM PAGE 165, TO THE END OF THE VOLUME.

The acute accent, as heretofore, signifies the upward inflection or slide of the voice; the grave accent, the downward. A horizontal line after an accent, and running over a word or succession of words, implies that the previous accent is the principal accent of the clause, and that all the other accents (if any) as far as the line extends, are secondary to it. Emphasis is sometimes, though rarely, signified by italics:

when not so indicated, the accents are deemed sufficient. The mark of short quantity (˘) is occasionally put over a word as a caution that it should not be accented; and the mark of long quantity (¯) to signify that the syllable should be distinct without being emphatic. This mark ⌊ placed at the commencement of a clause or sentence, means that the voice is to drop into a lower key. The pauses are marked by lines, by dotted lines, and by the usual stops. The dotted line implies a continuing meaning, and that the pause should have no tone before it but just such as would occur if no pause were made. The plain line implies a greater or less degree of suspension in the previous tone. The comma marks off clauses or words in grammatical series, sometimes preceded by an upward or conjunctive, sometimes by a downward or disjunctive inflection, as greater or less distinctness is aimed at, or the ear requires variety; and the reader is at liberty to change many of the inflections which are marked in such places, if his taste so incline. The semicolon and colon are used where perfect grammatical construction is formed, but where some meaning to follow is kept in view. The previous inflection, in such case, is sometimes upwards, sometimes downward:—if little doubt appear as to which inflection is proper, the semi-colon is employed; but

if the inflection marked admits of being changed according to the taste of the reader, the colon is used. The full stop, as usual, signifies the construction and meaning to be complete.

For the better applying of these directions, it is proposed to add

REMARKS ON SOME OF THE READINGS HEREAFTER POINTED OUT.

In the sentences, the first of the three which have been selected from the rest, *When the wicked*, &c. is a periodic sentence, that is, the construction is entirely dependent to the end, and it divides, as all periodic sentences, into a suspensive and a conclusive member. The suspensive member terminates at *right*, with an upward inflection, which in that place is properly called Suspensive, and the downward at *alive* is called Conclusive. To these all the other accents in the sentence are subservient or preparatory, and are not marked, but left to the ear and taste of the reader ; with the exception of the upward accent on the word *away*, which is marked on account of its comprehensive effect in reducing all the other accents of the clause, as far as the horizontal line reaches, to be secondary to it. For the reason of this, consult

page 115, Example xvii. and the remarks following it.

The second sentence, *Enter not into judgment**, &c. is not periodic, inasmuch as the former member terminating at *Lord*, is not grammatically dependent on what follows. Yet there seems little question that an upward inflection should be used in this place to connect the two members, rather than the downward to enforce their grammatical independence. The upward accent, in this case, should be called Conjunctive, as the other, when used under such circumstances, should be called Disjunctive. This conjunctive accent is thrown back in this particular place from the last word *Lord* to the word *judgment;* the reason of which is, that *servant* and *Lord*—the one the speaker (me, thy servant), the other the person addressed—would be implied even without being expressed, and like personal pronouns in similar cases, are without primary accent. Yet the words, *O Lord*, need not therefore be deprived of a full solemn pronunciation : all that is meant is, that the tone from *judgment* to *Lord* is continuative. In the

* This sentence is not to be here read as a prayer (though it has the form of one), but to be *declared* or *given out* as a text of Scripture, according to the spirit of which, the people are to frame their minds, in the duties they are about to perform.

same sentence the phrase *thy sight* has an allusive meaning to the sight of others: it is therefore emphatic, and the emphasis is made by depriving *sight* of its accent, and giving the force to its associate *thy*, the whole phrase being pronounced with one slide of the voice. In the same sentence, the word *no* is marked with a downward accent, which is merely one of the harmonic or preparatory slides, generally omitted to be marked: —this leads to another slight suspensive accent at *living*, and this again prepares for the conclusive at *justified.*

The next sentence, *If we say*, &c., is likewise a sentence consisting of two independent members, with this difference between it and the sentence just considered, that, in the one now in view, the downward or disjunctive accent should be used between the two members, which disjunctive accent is on the word *truth*, the four following words being such as are always without accent, if without allusive meaning.

In the Exhortation, the address *Dearly beloved Brethren* is marked to be read disjunctively; but as it *might* be read suspensively (though the writer of these remarks thinks with far less effect), it is pointed with a colon, intimating that the Reader may use the other inflection without doing wrong to the construction. With respect to the frequent momentary pauses

indicated by the dotted lines in these and other parts of the Service, the Reader needs not regard them too scrupulously: all the pauses marked *may* be made, provided they keep a due proportion to the principal pauses, and are accompanied by suitable *continuing* tones: but if the principal pauses are shortened, many of these subordinate pauses must be neglected.—The clause after the word *cloke* marked by the horizontal line, is a pronominal clause, its meaning having been anticipated by a foregoing passage; for in saying that the *Scripture moveth us to acknowledge and confess our manifold sins*, we can mean no other than an acknowledgement and confession "before the face of Almighty God, our heavenly Father". Still, though this latter clause must be uttered in the continuative tone suitable to its foreknown meaning, it must not be deprived of distinctness and solemnity. In what immediately follows, the words *humble, lowly, penitent* and *obedient*, as denoting a series of particulars, are pointed with commas, and are marked with those inflections which, it is presumed, a good ear accustomed to a vernacular manner of accentuation, would instinctively adopt; but as there may be a difference of taste on this point, it is proper to observe, that only the last accent, that on *obedient*, is *prescribed* by the sense, and that the sense will permit the

others to be either upward or downward :—See Example X. page 90, and the second note in the same page. So likewise the clauses which refer *seriatim* to the different parts of the service,—*to render thanks*, &c. *to set forth*, &c. *to hear*, &c. and *to ask*, &c. are marked to be pronounced disjunctively, except the last but one, which takes the upward or conjunctive as a preparation for the cadence of the whole. Here again the reader is at liberty to deviate by using conjunctive instead of disjunctive accents; though it is presumed with inferior effect :—See Examples XXIX. and XXX. pages 95, 96, and the remarks introducing and following them. Previous to this last passage, the mark before the sentence, ⌊*And although we ought at all times*, &c. signifies that the tone takes a low pitch in beginning that sentence; and the horizontal line following the accent at *all*, points out the clause as being pronominal, that is, merely repeating what has been already signified.

In the Confession, the members forming perfect construction are sometimes marked to terminate conjunctively, sometimes disjunctively; but the colon is intended as an indication that the opposite accent *may*, in every instance, be used, if the conception or ear of the reader should so incline; and the same may be said of the modulative accents which precede the com-

mas. Respecting the clause, *But thou, O Lord have mercy*, &c.—See note [20], page 152.

The Absolution commences with a long periodic sentence, of which the suspensive member terminates at *remission of our sins*, and the word *he*, which begins the conclusive member, is grammatically redundant. The second *us* in the next sentence is emphatic, bringing the previous general declaration home to the congregation in particular.

The Lord's Prayer has already been the subject of some observations in a note at page 84, and these, with attention to the new marks at page 167, will suffice.

In the Gloria Patri, &c., disjunctive accents are, in several places, modulatively used, where perhaps many readers would employ conjunctive accents. These accents, as in other places of similar construction, are not prescribed, but only recommended as agreeable to the ear, while, if they properly prepare for each other, they exhibit the construction much more clearly than any succession of similar accents.

In the Venite, and all the following hymns, the verses, generally, are made to terminate conjunctively; for in almost each verse, there is a view to the next: but here, as before, the colon must be deemed an indication that the reader

who uses the opposite accent will not deviate from *grammatical* propriety.

In the Apostles' Creed, there is the same liberty of choice. The articles of faith are in some places marked to be conjunctively read—in others, disjunctively. Should the reader choose to use a greater proportion of the conjunctive, or of the disjunctive accents, there is nothing in the construction to forbid; and the same observation applies to the Nicene Creed at page 188. In the latter, the first clause of each paragraph is marked to terminate disjunctively —*I believe in one Gòd: And in one Lord Jesus Chrìst: And I believe in the Holy Ghòst.* There seems a propriety in the distinctive effect of this accent when making the first mention of each person of the Trinity; but the mention of the subordinate points of belief does not appear to demand, throughout, the same degree of distinctive force, and the conjunctive accent may therefore, in many places, be used for the other.

In the Litany, the response of the congregation, *Good Lord deliver us*, is, in every instance, the conclusive member of a periodic sentence, of which the suspensive member is always made up of independent clauses—independent of each other, though all have a common dependance on the conclusive member. These

clauses might, with perfect *grammatical* propriety, be pronounced conjunctively, but the mode suggested is recommended as far more emphatic and impressive. Consult on this point, the remarks preceding and following Examples XXIX. and XXX., pages 95, 96.

The Response, *We beseech thee to hear us, Good Lord*, is not, like *Good Lord deliver us*, essential to complete what precedes, but is connected as a redundancy, not as a constituent clause. For this part of the Litany sets forward with the words "We sinners do beseech thee", &c.; and every subsequent petition commencing with the conjunction *that*, includes the meaning of those words before they are actually expressed. The reader should therefore pronounce every intercession as if it were complete before the response is added, and then suppose it to be joined in continuation, as a pronominal clause, taking its tone from the previous accent, and having all its own accents secondary to it.

It will be needless to pursue these observations further. If understood, they will afford a sufficient insight into the intention of the marks elsewhere; if they have perplexed the reader, the perplexity will be increased by prolonging them.

One general remark must, however, be added, though the reader's discretion may perhaps have anticipated it. In pronouncing the Liturgy with the pauses, accents, and emphases recommended, there must be nothing obtrusive in the manner of delivery, no apparent effort to produce effect, no appearance of being guided by art, nor indeed any consciousness of art while the reader is in the actual performance of his duty: he must not then be balancing the inflections or weighing the emphases, but lose sight of the means, and trust entirely to the improved habit he has acquired for securing the end. The tenor of the foregoing remarks must already have shown, that a very slavish obedience to any prescribed mode of reading is not needful; and the truth is, that as a large proportion of sentences may be modulated with strict propriety in more ways than one, a reader is scarcely master of his art who does not sometimes vary even from himself.

THE CHIEF PARTS OF THE LITURGY WITH MARKS TO ELUCIDATE THE DELIVERY.

[SEE THE MARKS EXPLAINED AT PAGE 154.]

THE SENTENCES.

Firm, declarative tone.

When the wicked man...turneth away from his wickedness that he hath committed.....and doeth that which is lawful and right——he shall save his soul alive.

Enter not into judgment with thy servant...O Lord; for in thy' sight—shall no man living—be justified.

If we say that we have no sin—we deceive ourselves—and the truth is not in us; but if we confess our sins,—he—is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.

THE EXHORTATION.

Earnest and affectionate admonition both in tone and looks.

Dearly beloved brethren: the scripture...moveth us...in sundry places...to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloke them...before the face of Almighty God...our heavenly Father —but confess them...with an humble, lowly, penitent, and obedient heart—to the end that we may obtain forgiveness of the same—by his infinite goodness and mercy. [And although we ought at all times...humbly to acknowledge our sins be-

fore God,—yet ought we most chiéfly so to do...when we assemble and meet together...to render thanks for the great benefits that we have received at his hànds, to set forth his most worthy pràise, to hear his most holy wórd, and to ask those things which are rèquisite and nécessary—as well for the bódy as the sòul. Wherefore I pray and beseech *yoù*... as many as are here présent—to accompany me...with a pure heart and humble voice...unto the throne of the heavenly gráce —saying after me.....

THE CONFESSION.

Deep contrition and earnest supplication.

The change in the address, which is no longer to the congregation, should be indicated by a proper change in the direction of the looks.—See Psalm V. v. 3.

Almighty and most merciful Fáther—we have erred and strayed from thy ways...like lost shéep: we have followed... tóo much...the devices and desires of our own heárts: we have offended against thy holy làws: we have left *ún*done... those things...which we oùght to have done, and we have *dòne* those things...which we ought nót to have done: and there is no heàlth in us: but thou...O Lord...have mércy upon us... miserable offenders: spàre thou them...O God...which confèss their faults: restòre thou them that àre pénitent; according to thy promises declared unto mankind...in Christ Jesu our Lórd: and grant...O most merciful Father...for his sake... that we may hereafter...live a gòdly, rìghteous, and sóber life —to the glory of thy holy nàme.

THE ABSOLUTION.

Firm, declarative tone.

The address to the congregation.

Almighty God...the Father of our Lord Jesus Christ...who desireth not the déath of a sinner...but rather that he may turn from his wickedness...and live.....and hath given power and commandment to his ministers...to declare and pronounce to his people...being penitent...the absolùtion and remíssion of their sins———He—pardoneth and absolveth all them that truly repént, and unfeignedly believe his holy gòspel. Wherefore...let us beseech him to grant *us*...true repentance...and his holy spírit; that those things may please him...which we do at this présent, and that the rést of our life hereàfter...may be pure and hóly; so that...at the last...we may come to his eternal jóy—through Jesus Christ...our Lòrd.

THE LORD'S PRAYER.

Profound resignation.

Our Fàther whĭch ărt in héaven—hallowed...be...thy nàme: thy kingdom...cóme: thy will...be done in éarth...as it is in heàven.

Earnest and humble intreaty.

Gìve us...this day...our daily bréad: and forgive *us*...*our* trespasses...as *we* forgive *them* that trespass against *ús*: and lèad us not into temptátion; but delíver us from èvil.

A very low tone, expressing a sense of sublimity.

For thine...is the kìngdom, and the pòwer, and the glóry, for éver...and èver.

SHORT PETITIONS, GLORIA PATRI, ETC.

Earnestness and solemnity.

Priest. O Lord...open thoú...our lips—

Ans. And our mouth...shall show forth thy praise.

Priest. O God...make speed to sáve us;

Ans. O Lord...make haste to hèlp us.

The tone more bold and cheerful.

Glory...be to the Fàther, and to the Sòn, and to the Holy Ghost.....

As it wăs in the begìnning, is nòw, and éver shall be... wórld without ènd.

Priest. Praise ye the Lórd:

Ans. The Lord's name...bè praised.

THE VENITE: MORNING SERVICE.

The tone cheerful, expressing gratitude and joy.

Priest. O come...let us sing unto the Lord...let us heartily rejoice in the strength of our salvátion:

Congr. Let us come before his presence...with thanksgiving, and show ourselves glad in him...with psálms:

Priest. For the Lord...is a greàt God, and a great king ...above áll gods:

Congr. In his hand...are all the corners of the earth, and the strength of the hills...is his also:

Priest. The sèa is his, and hè máde it, and his hand prepáred the dry' lànd.

Congr. O come...let us worship, and fall down, and kneèl before the Lord...our máker:

Priest. For he...is the Lord our Gód; and we...are the people of his pásture, and the sheep of his hànd.

Congr. To-day...if ye will hear his vóice—hàrden not your hearts...as in the provocation...and as in the day of temptation...in the wilderness.....

Priest. When your fathers tèmpted me, proved me, and saw my wórks:

Congr. Forty years lòng...was I griéved with this generation...and said...it is a people that do err in their hearts... for they have not known my wáys:

Priest. Unto whom...I sware in my wrath...that they should not enter into my' rèst.

THE TE DEUM: MORNING SERVICE.

The expression, at the commencement, as in the foregoing psalm.

Priest. We práise theē...O God; we acknowledge theè... to be the Lórd:

Congr. All the earth...doth worship theé...the Father everlásting:

Priest. To theè...all ángels cry aloud...the hèavens, and all the pówers therein:

Congr. To theé—cherubin and seraphin...continually do cry.....

The expression must now assume increased solemnity.

Priest. "Holy, ⌊holy, ⌊holy...Lord God of Sábaoth——

Congr. Heaven and earth...are full of the majesty...of thy glòry."

Priest. The glorious company of the Apóstles...prāise theē:

Congr. The goodly fellowship of the próphets...prāise theē:

Priest. The noble army of mártyrs...prāise theē:

Congr. The holy church throughout all the world...doth acknowledge theē.....

Priest. The Father...of an infinite Májesty:

Congr. Thine hònourable, trùe, and ònly Són:

Priest. Also the Holy Ghóst—the Còmforter.

Congr. Thou...art the King of Glóry...O Christ:

Priest. Thou...art the everlasting Son...of the Fáther:

Congr. When thòu tookest upon thee to deliver man—thou didst not abhor the Virgin's wómb:

Priest. When thou hadst overcome the sharpness of death —thou didst open the kingdom of heaven...to all beliévers:

Congr. Thou sittest at the right hand of God...in the glory of the Fáther:

Priest. We believe...that thou shalt come to be our júdge:

Congr. We therefore...pray thee...help thy servants... whom thou hast redeemed with thy precious blóod:

Priest. Make them to be numbered with thy saints...in glory everlàsting.

Congr. O Lord...save thy people, and bless thine héritage:

Priest. Govern them, and lift them up...for èver.

Congr. Day by day...we mágnify theē:

Priest. And we worship thȳ nāme éver...world without ènd.

Congr. Vouchsafe...O Lord...to keep us this day...without sìn.

Priest. O Lord.....have mércy upon us, have mèrcy upon us.

Congr. O Lord.....let thy mercy líghten upon us; as our trust is in theé:

Conclude with much solemnity of cadence.

Priest. O Lord.....in theè have I trústed; let me néver be confoùnded.

THE MAGNIFICAT: EVENING SERVICE.

The expression as in the Venite.

Priest. My soul...doth magnify the Lord, and my spirit ...hath rejoiced in God my Sáviour:

Congr. For he hath regarded the lowliness of his hándmaiden:

Priest. For behold...from hénceforth—all generations shall call me blèssed:

Congr. For he that is mighty...hath magnified me, and holy is his náme:

Priest. And his mercy...is on them that féar him—throughout áll generàtions.

Congr. He hath shewed strength with his arm, he hath scattered the proud...in the imagination of their heárts:

Priest. He hath put down the mighty...from their seat, and hath exalted the humble and meék:

Congr. He hath filled the hungry...with goòd things, and the rich...he hath sent émpty away:

Priest. He—remembering his mercy...hath holpen his servant I'srael; as he promised to our forefathers...Abraham ...and his seéd—for èver.

THE JUBILATE: MORNING SERVICE.

The expression as in the Venite.

Priest. O be joyful in the Lord...all ye lánds; serve the Lord...with gladness, and come before his presence...with a sóng:

People. Be ye sure...that the Lord...hé is God; it is hè ...that hath made us...and not we oursélves: we are hìs péople, and the sheep of hís pàsture.

Priest. O go your way into his gates...with thànksgiving, and into his courts with práise: be thánkful unto him...and speak good of his náme:

People. For the Lord is gràcious, his mercy is everlásting, and his trùth...endúreth...from generátion to generàtion.

THE NUNC DIMITTIS: EVENING SERVICE.

Cheerfulness, qualified by reverence.

Priest. Lord...now lettest thou thy servant...depart in peace.....according to thy wórd:

Congr. For mine eyes...have seen thy salvation.....

Priest. Which thou hast prepared...before the face of áll people—

Congr. To be a light...to lighten the géntiles; and to be the glory of thy people...I'srael.

THE APOSTLES' CREED.

No marked expression is required: the manner must be earnest; the tone low; the enumeration distinct.

I believe in God, the Father Almíghty, Maker of heaven and èarth.

And in Jesus Christ, his only Son, oùr Lórd: who was conceived...by the Holy Ghóst: born...of the Virgin Máry: suffered...under Pontius Pílate: was crùcified, dèad, and búried: he descended into héll: the third day...he róse agăin from the dead: he ascended into heaven, and sitteth on the right hand of God...the Father Almìghty: from thénce—he shall come to judge...the quick...and the dèad.

I believe in the Holy Ghòst: the holy catholic Chùrch: the communion of Sàints: the forgiveness of sìns: the resurrection of the bódy: and the life everlàsting.

DOMINUS VOBISCUM, ETC.

Affectionate solemnity.

Priest. The Lord...bé...with you:
Ans. And with thy spirit.
Priest. Let us prày.
Lord...have mércy upon us:
Congr. Chrìst...have mércy upon us:
Priest. Lòrd...have mercy upon us.

SHORT PRAYERS AND RESPONSES BEFORE THE COLLECTS.

Earnest and reverential entreaty.

Priest. O Lord...shèw thy mércy upon us:

Ans. And gránt us thy salvàtion.

Priest. O Lord...save the kíng:

Ans. And mèrcifully héar us...when we càll upon thee.

Priest. Endúe thy mìnisters...with ríghteousness:

Ans. And make thy chosen péople—jòyful.

Priest. O Lord...sàve thy péople:

Ans. And bléss thine inhèritance.

Priest. Give péace...in our time...O Lord:

Ans. Because...there is none óther...that fighteth for us —but only thoù...O God.

Priest. O God...make clèan our heárts within us:

Ans. And take not thy holy spìrit from us.

THE SECOND COLLECT: MORNING SERVICE.

The expression as in what precedes: the tone a little lower.

O God...who art the author of peace...and lover of concord.....in knówledge of whom...standeth our eternal life... whose service...is perfect freédom—— (defend us...thy humble servants...in all assaults of our énemies; that wé... (surely trusting in thy defénce—may not fear the power of any ádversaries—through the might of Jesus Christ...our Lòrd.

THE SECOND COLLECT: EVENING SERVICE.

O God...from whom all holy desìres, all good coùnsels, and all just wòrks...do proceéd—gìve unto thy servants...that peace...which the world...cánnot give; that bóth—our hearts may be set to obey thy commándments, and álso—that...by thee...we being defended from the fear of our énemies—may pass our time in rest and quietness—through the merits of Jesus Christ...our Sàviour.

THE THIRD COLLECT: MORNING SERVICE.

O Lord...our heavenly Father...almighty and everlasting God...who hast sàfely brought us to the begínning of this day—defend us ìn the same...with thy mighty pówer: and grant.....that this day...we fall into no sin, neither run into ány kind of danger; but...that all our doings...may be ordered by thy governance...to do always thàt...is ríghteous in thy sight—through Jesus Christ...our Lòrd.

THE THIRD COLLECT: EVENING SERVICE.

Lighten our darkness...we beseéch thee...O Lōrd; and... by thy great mercy...defend us from all perils and dangers of this níght—for the love of thy only Son...our Saviour...Jesus Chrìst.

THE PRAYER FOR THE KING.

The commencement should assume a full toned expression of sublimity: in other respects, the manner as in the foregoing prayers.

O Lord...our heavenly Father.....high and mighty.....

king...of kings, Lord...of lords, the only Ruler of princes..... who dost...from thy throne...behold all the dwellers upon éarth——most heartily we beseech thee.....with thy *favour* ...to behold our most gracious sovereign lord...King Geórge: and só replenish him with the grace of thy holy spirit—that he may alway incline to thy wíll, and walk in thy wày. Endue him...plenteously...with heavenly gìfts: grant him...in health and wealth long to lìve: strengthen him...that he may vanquish and overcome all his ènemies: and finally...after thìs life...he may attain everlásting joy and felicity—through Jesus Christ...our Lòrd.

THE PRAYER FOR THE ROYAL FAMILY.

Almighty God...the fountain of all goódness—we humbly beseech thee...to bless...all the Royal Fàmily. Endue them ...with thy holy spìrit: enrich them...with thy heavenly gràce: prosper them...with àll háppiness: and bring them to thine everlasting kíngdom—through Jesus Christ...our Lòrd.

THE PRAYER FOR THE CLERGY AND PEOPLE.

Almighty...and everlasting God.....who alone workest great márvels—— ⌊send down...upon our Bishops, and Curates, and all Congregations committed to their charge...the healthful spirit of thy gráce: and that they may trúly please thee— ⌊pour upon them the contìnual dew of thy blessing. Grant this...O Lord...for the honour of our advocate and mediator...Jesus Chrìst.

THE LITANY.

Earnest and humble supplication must be expressed throughout:—the address to each Person of the Trinity must be made with impressive solemnity.

O God the Father...of héaven—have mèrcy upŏn ús...míserable sìnners.

O God the Son...Redeemer of the wórld—have mèrcy upŏn ús...míserable sìnners.

O God the Holy Ghost...proceeding fròm the Father...ánd the Son—have mèrcy upŏn ús...míserable sìnners.

O holy, blessed, and glorious Trinity...three Persons...and òne Gód—have mèrcy upon ús...míserable sìnners.

Remèmber not...Lord...oúr offences, nòr the offences of our fórefathers; neither take thou vèngeance of our sins. Spáre us...good Lord—spàre thy people...whom thou hast redeemed ...with thy most precious blóod, and bè not angry with us... for éver:

Congr. Spàre us...good Lord.

From all évil and mìschief: from sìn: from the crásts and assáults of the dèvil: from thy wràth: and from everlàsting damnátion——good Lord...delìver us.

Congr. Good Lord...delìver us.

From all blíndness of heàrt: from príde, vain-glóry, and hypòcrisy: from énvy, hátred, and màlice: and áll uncharitableness—good Lord, &c.

From fornicátion, and all òther deadly sin: and from all the deceits of the wòrld, the flèsh, and the dévil—good Lord... delìver us.

From lightning and tèmpest: from plágue, péstilence, and fàmine: from báttle and mùrder: and from sùdden déath—good Lord, &c.

From all sedítion, privy-conspíracy, and rebèllion: from all false dóctrine, héresy and schìsm: from hárdness of heàrt: and contèmpt of thy wòrd and commándment—good Lord, &c.

By...the mystery of thy holy incarnàtion: by...thy holy natívity and circumcìsion: by...thy bàptism, fàsting, and temptátion—good Lord, &c.

By thine ágony, and bloody swèat: by thy cróss and pàssion: by thy precious déath and bùrial: by thy glorious resurrection and ascènsion: and by...the coming of the Hòly Ghóst—good Lord, &c.

With cadential tones, and followed by a pause longer than heretofore.

In all time of our tribulàtion: in all time of our wèalth: in the hoúr of dèath: and in the day of júdgment—good Lord, &c.

With renewed earnestness of supplication.

We sinners...do beseech thee to héar us...O Lord God: and that it may please thee...to rule and govern thy holy church universal...in the ríght wày.....

Congr. We beseech thee to hear us...good Lord.

That it may please thee...to keép...and strèngthen...in the true wòrshipping of theé, in rìghteousness and hòliness of lífe, thy sèrvant...Geórge...oúr most grácious king and gòvernor .....we beseech, &c.

That it may please thee...to rule his heart...in thy fàith,

fèar, and lóve ; and that he may evermore...have affiance in thee, and ever seek thy honour and glòry.....we beseech, &c.

That it may please thee...to be his defènder and keéper... giving him the victory...over áll his ènemies.....we beseech, &c.

That it may please thee...to blèss and presérve...àll the Royal family.....we beseech, &c.

That it may please thee...to illuminate all bìshops, prièsts, and déacons, with trúe knòwledge...and understànding...of thy wórd ; and that...bóth...by their prèaching...ànd líving ...they may set it fórth, and shów it accòrdingly.....we beseech, &c.

That it may please thee...to endue the lords of the coúncil, and àll the nobility...with gráce, wísdom, and understànding .....we beseech, &c.

That it may please thee...to bléss and keèp the mágistrates ; giving them grace...to execute jústice, and to maintáin trùth .....we beseech, &c.

That it may please thee...to blèss and keép...àll thy people .....we beseech, &c.

That it may please thee...to give to áll nations...únity, péace, and còncord.....we beseech, &c.

That it may please thee...to gíve ùs...a heart to love and dread theé ; and diligently to live after thy commàndments... ...we beseech, &c.

That it may please thee...to give to all thy people...increase of grace to hear meekly thy word, and to receive it with pure affection, and to bríng forth the frùits of the spirit.....we beseech, &c.

That it may please thee...to bring into the way of truth... all such...as have érred, and are decèived.....we beseech, &c.

That it may please thee...to strengthen...such as do stánd ;

and to comfort and help the wéak-hearted; and to ràise up them that fáll; and...finally...to beat down Satan under our feèt.....we beseech, &c.

That it may please thee...to sùccour, hèlp, and cómfort, *àll* ...that are in dánger, necéssity, and tribulàtion.....we beseech, &c.

That it may please thee...to preserve all that travel by lánd or by wàter; all women labouring of chìld; áll sìck persons, and yoùng chíldren; and to show thy pity...upon all prísoners ...and càptives.....we beseech, &c.

That it may please thee...to defend...and provide for...the fatherless children...and wídows; and all that are désolate, and opprèssed.....we beseech, &c.

That it may please thee...to have mercy...upon àll men... ...we beseech, &c.

That it may please thee...to forgive our ènemies, pèrsecutors, and sláanderers, and to tùrn their hearts.....we beseech, &c.

That it may please thee...to give...and preserve to our use ...the kindly fruits of the éarth, so as in due time...we may enjòy them.....we beseech, &c.

That it may please thee...to give us true repèntance: to forgive us all our síns, négligences, and ìgnorances: and to endue us...with the grace of thy holy spirit...to amend our lives... according to thy holy wòrd.....we beseech, &c.

With renewed and pressing earnestness of supplication.

Són of God——we beseéch thee to heàr us.

O Lamb of God...that takest away the sins of the wórld—

Congr. Gránt us thy pèace.

O Lamb of God...that takest away the sins of the wórld—

Congr. Have mèrcy upon us.

O Chríst—heàr us.

Lord...have mércy upon us:

Christ...have mércy upon us:

Lord...have mèrcy upon us.

Priest. O Lord—dèal not with us after our síns;

Ans. Neither rewárd us...after our inìquities.

O God...merciful Father...that despisest not the sighing of a contrite heart...nor the desire of such as be sórrowful——mercifully assist our prayers.....that we make before thee...in all our troubles and adversities...whensoever they oppréss us: and graciously héar us—that those evils...which the craft and subtilty of the dèvil or mán...worketh against us——be brought to nought, and...by the providence of thy goodness ...they may be dispérsed: that we...thy servants...being hurt by no persecutions—may evermore give thànks unto thee...in thy holy chúrch—through Jesus Christ...our Lòrd.

Congr. O Lord...arìse, hèlp us, and delíver us...for thy' náme's sàke.

In the following passage, a tone expressing a sense of power and sublimity must blend with that of supplication.

O God—we have heard with our èars, and our fathers have declàred unto us...the noble works that thou didst in théir days, and in the old time befòre them.

Congr. O Lord...arìse, hèlp us, and delíver us, for thine hònour.

The unmingled tone of supplication is resumed.

Priest. From our enemies...defénd us...O Christ:

Congr. Graciously look upon our afflictions:

Priest. Pitifully behold the sorrows of our heárts:

Congr. Mercifully forgive the sins of thy péople:

Priest. Favourably...with mercy...hear our práyers:

Congr. O Son of David...have mércy upon us:

Priest. Both nòw, and éver...vouchsafe to hear us...O Christ:

Congr. Gráciously hear us...O Christ: gráciously hear us ...O Lord Christ:

Priest. O Lord...let thy mercy be shówed upon us;

Ans. As we do put our trust in theè.

With a previous look to the different parts of the Congregation.

Let us pràỳ.

The looks must again be directed suitably to devout and earnest supplication.

We humbly beseéch thee...O Father—mercifully to look upon our infirmities: and...for the glory of thy náme—tùrn from us...all those evils...that we most righteously have desérved: and grant...that in all our troubles...we may put our whole trust and confidence...in thy mercy, and evermore serve thee...in holiness and pureness of living...,to thy honour and glóry—through our only mèdiator and ádvocate...Jesus Christ ...our Lòrd.

THE PRAYER FOR THE PARLIAMENT.

The expression as in former prayers.

Most gracious God—we humbly beseéch thee—às for this kingdom in géneral—so espècially...for the high court of Parliament...under our most religious and gracious king...at this time assémbled; that thou wouldest be pleased...to direct and prosper all their consultations...to the advàncement of thy glòry, the goód of thy chùrch, the sáfety, hónour and welfare ...of our sovereign, and his domínions; that all things...may be so ordered and settled...by their endeavours...upon the best and surest foundátions; that péace and hàppiness, trúth and jùstice, relìgion and píety,—may be estáblished among us...for áll generàtions. [These, and all óther necessaries...for thèm, for ùs, and thy whòle chúrch—we humbly beg...in the name and mediation...of Jesus Christ...our most blessed Lord and Saviour.

THE PRAYER FOR ALL CONDITIONS OF MEN.

O God...the Creator and Preserver of all mankínd—we humbly beseech thee...for all sorts and conditions of mén; that thou wouldest be pleased...to make thy ways...knówn unto them...thy saving health...unto àll nations. More espécially we pray...for the good estate...of the catholic Chúrch; that it may be so guided and governed...by thy good spirit... that àll...who profèss...and cáll themselves Christians...may be led into the way of trúth, and hold the faith...in unity of spìrit, in the bond of péace, and in righteousness of lìfe. Fínally—we commend to thy fatherly goodness...all those...

who are any ways afflicted or distressed...in mìnd, bòdy, or estáte; that it may please thee...to comfort and relieve them ...according to their several necéssities—giving them pàtience ...únder their sufferings, and a happy issue...oùt of all their afflictions. And this we beg...for Jesus Christ...his sàke.

THE GENERAL THANKSGIVING.

The expression, full of ardour, will therefore be more cheerful.

Almighty God...Father of áll mercies—we...thine unworthy servants...do give thee most humble and hearty thanks... for all thy gòodness, and loving kíndness, to ús, and to àll men. We bléss thee—for our creàtion, préservation, and àll the bléssings of thís lìfe: but...abóve all—for thine inestimable love...in the redemption of the world...by our Lord... Jesus Chrìst: for...the means of gráce; and for the hope of glòry. And we beseech thee...give us that dúe sense...of all thy mercies—that our hearts...may be unféignedly thankful; and that we may shew forth thy praise...not only with our lips...but in our líves—by giving up ourselves...to thy service, and by walking before thee...in holiness and righteousness...all our days—through Jesus Christ...our Lòrd: to whom, with thee, and the Holy Ghost, be...all honour and glóry...world without ènd.

THE PRAYER OF ST. CHRYSOSTOM.

The tone low; the expression as in former prayers.

Almighty God...who hast given us grace...at this time... with one accord...to make our common supplicátions unto

thee, and dost promise...that when two or three are gathered together in thy name...thou wilt grant their requests——fulfil now...O Lord...the desires and petitions of thy servants ...as may be most expedient for them, granting us in this world...knowledge of thy truth, and in the world to come... life everlasting.

THE BENEDICTION, FROM THE SECOND OF CORINTHIANS.

With earnestness and solemnity; the address to the congregation.

The grace...of our Lord Jesus Christ, and the love...of God, and the fellowship...of the Holy Ghost...be...with us all —evermore.

THE COLLECT OF THE COMMUNION SERVICE.

The expression and address as in former prayers.

Almighty God...unto whom...all hearts be open, all desires known, and from whom...no secrets are hid— [cleanse the thoughts of our hearts...by the inspiration of thy holy spirit —that we may perfectly love thee, and worthily magnify thy holy name—through Christ our Lord.

THE COMMANDMENTS.

The tone firm—the manner authoritative—the address, to the congregation.

I. God spake these words, and said—I...am the Lord thy God,—thou shalt have none other gods...but me.

II. Thou shalt not make to thyself...any graven image, nor the likeness of any thing...that is in heaven abòve, or in the earth benèath, or in the water...únder the earth——thou shalt not bow dówn to them, nor wòrship them. For I... the Lord thy God...am a jéalous God, and visit the sins of the fathers...upon the children...unto the third and fourth generation...of them that háte me; and shew mercy unto thoùsands...in them that lóve me, and keep my commàndments.

III. Thou shalt not take the name of the Lord thy Gód—in vàin: for the Lord...will not hold him guiltless...that taketh his name in vain.

IV. Remember...that thou keep holy...the Sábbath dày. Síx days...shalt thou labour, and do all that thou hást to do; but the séventh day—is the Sabbath of the Lord thy Gòd. In ít—thou shalt do no mánner of work...thóu, and thy són, and thy daùghter, thy màn-servant, and thy máid-servant, thy cáttle, and the stránger that is within thy gàtes. For in six days—the Lord...made héaven and èarth, the sèa, and àll that ín them is, and rested the sèventh day: wherefore...the Lord...bléssed the sèventh day, and hàllowed ít.

V. Honour thy father and thy móther—that thy days may be long—in the land which the Lord thy God gìveth thee.

VI. Thou shălt dó nó mùrder.

VII. Thou shált nŏt commít adùltery.

VIII. Thou shált nŏt stèal.

IX. Thou shált nŏt beàr fàlse wítness...agáinst thy nèighbour.

X. Thou shált nŏt cóvet thy néighbour's hoùse: thou shált nŏt cóvet thy néighbour's wìfe: nor his sèrvant, nor his màid, nor his òx, nor his áss, nor ány thing that is hìs.

PETITIONS AFTER THE FIRST, AFTER THE SECOND, ETC., AND AFTER THE TENTH COMMANDMENT.

The expression as in other prayers.

Congr. Lord...have mércy upon us; and incline our hearts to keèp this law.

Congr. Lord...have mércy upon us; and incline our hearts to keep this law.

Congr. Lord...have mércy upon us; and write all these thy laws...in our heárts—we beseèch thee.

COLLECT FOR THE KING.

The priest, looking round on the congregation, pronounces

Let us pràỳ.

He then proceeds with the tone and direction of look suited to earnest prayer.

Almighty God...whose kingdom is everlasting...and power ínfinite—have mercy upon the whole Chúrch: and só rule the heart of thy chosen servant...George...oùr king and governor—that hé—(knowing whóse minister he is—) may... above àll things...seek thy' hònour and glóry; and that wè, and áll his subjects—(duly considering whóse authority he hath—) may faithfully sèrve, hònour, and hùmbly obéy him... ìn thee, and fór thee; according to thy blessed word and ordinance...through Jesus Christ...our Lórd: who...with thee and the Holy Ghost...liveth and reigneth ever one God... world without ènd.

THE NICENE CREED.

No marked expression : the manner earnest, the tone low, the enumeration distinct.

I believe in óne Gòd, the Father Almighty, Maker of heaven and éarth, and of àll things...vísible...and ìnvisible ;

And in one Lord Jesus Chrìst, the only begotten Son of Gód, begotten of his Father before àll wórlds, God...óf God, Light...óf Light, very God...óf very God, begotten, not máde, being of óne sùbstance with the Fáther: by whom... all things were máde: who...for us men...and for our salvation...came down from héaven, and was incarnate by the Holy Ghost...of the Virgin Máry, and was made mán: and was crúcified also for us...under Pontius Pílate: he suffered, and was búried, and the third day...he róse agăin...according to the Scríptures, and ascended into héaven, and sitteth on the right hand of the Fáther: and he shall come again...with glory...to judge both the quick and the dèad: whose kingdom ...shall have no ènd.

And I believe in the Holy Ghòst, the Lord and Giver of life, who proceedeth from the Father...and the Són ; who... wìth the Father...ánd the Son together...is wòrshipped and glórified: who spake by the pròphets. And I believe one catholic...and apostolic Chùrch, I acknowledge one baptism... for the remission of sìns, and I look for the resurrection of the déad, and the life of the world to còme.

ONE OF THE COLLECTS GENERALLY USED BEFORE THE SERMON.

The expression as in former prayers.

Prevent us...O Lord...in all our doings...with thy most gracious favour, and further us...with thy continual hélp; that...in all our works...begun, continued, and ended, in thée ...we may glorify thy holy náme, and...finally...by thy mercy ...obtain everlasting lífe—through Jesus Christ...our Lòrd.

COLLECT GENERALLY USED AFTER THE SERMON.

Grant...we beseéch thee...Almighty God—that the words ...which we have heard...this day...with our outward ears... may...through thy grace...be so grafted ìnwardly...in our heárts—that they may bring fórth in us...the fruit of good living...to the honour and praise of thy náme: through Jesus Christ...our Lord.

THE BLESSING.

Addressed to the congregation with affectionate solemnity.

The peace of God...which passeth all understánding—keep...your hearts and minds...in the knowledge and lóve of God, and of his Son...Jesus Christ...our Lòrd: and the blessing of God Almìghty...the Fàther, the Sòn, and the Holy Ghost...bé amongst you, and remáin with you...àlways.

THE END.

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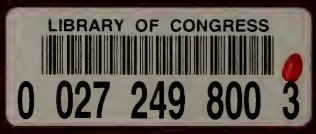
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